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"THE COLONNADE."

A Play in Four Acts, by Stark Young. Presented by the Stage Society at the Aldwych Theatre on April 5 and 6.

Major Dandridge .. Reginald Dance
Mr. Stedman ..... A. Harding Steerman
Oscar ..... James Dyrenforth
Miss Ellen Dandridge .. Jean Cadell
Miss Mary Dandridge ..... Dora Gregory
Mr. Bobo ..... R. S. Smith
Cousin Tom ..... H. R. Hignett
John Dandridge .... Henry Oscar
Evelyn Dandridge ..... Veronica Turleigh

At the Dandridge's place, significantly called Flower House, with its soft, southern airs and graces, the Colonnade seemed out of keeping. Its stern classical outline was a discordant note in that garden where the sun shone all day and which the moon bathed in silver by night, where the darkies in the plantation could be heard crooning their songs and in which the inhabitants lived in a placid backwater they called life. Nobody liked the Colonnade, except John. Really it symbolised John, who rigorous in mind and stern in ideals, thought of the backwater as stagnant rather than placid, who refused to be drugged by its ease and beauty, who longed for the main stream, its perils and its pulsing life. John was supposed to be a poet, and an artist must keep in touch with the stream, he exclaims. He was really the spoiled, hysterical pet of his maiden aunts and a dear old nigger servant, and the trouble with the play is that the author has failed to make John, with all his high faluting talk about life and art and ideals, a convincing or sympathetic character.

The background and the subsidiary characters are excellent. These gentle, inoffensive people—the old aunts by turn loving and quarrelsome; dear boring Mr. Bobo, with his interminable stories; Cousin Tom and his Biblical prophesies, and the faithful negro manservant, they are all charmingly etched in against the stifling southern atmosphere. The father, with his pride and stubbornness, is well limned, only John, who should be the vital character in the play, seems to lack the clear outline and determination that would have made "The Colonnade" into a fine play.

In the end John leaves Flower House. He has fought his father over a question of honour, whether his cousin Ned, whose father was disinherited, should be given his rightful share of the land. Legally, of course, there is no case for John's point of view, but he maintains that lawyers have nothing to do with the question. His father induces John's newly married wife to use her beauty to make the boy give in. He does give in at first and learns that it was the question of the inheritance of Uncle Ned that drove his mother away years before, and his father's pride never allowed him to have her back. The tragedy is therefore repeated and the curtain descends when Mr. Bobo whispers to Cousin Tom that the boy is not walking in the moonlit garden, but has left by the train for the North.

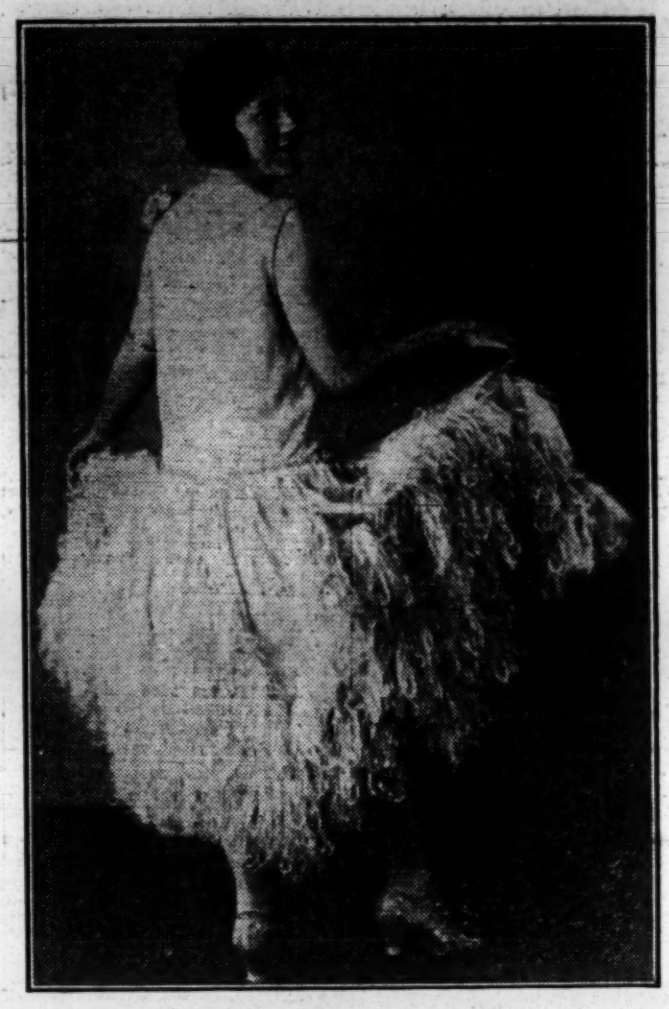
"The Colonnade" is really an essay in the manner of Tchekov, the dramatist who made inertia intensely interesting. One almost expected to hear the pistol shot outside the shuttered windows, instead of Mr. Bobo's more prosaic announcement. Mr. John is not good Tchekov at all and so it was quite right that he should go back to New York.

Mr. Reginald Denham's production was good, for, though all the actors except one talked ordinary everyday English and not the soft Southern accent, he did succeed in suggesting the close, old world atmosphere of the South. The play was sympathetically acted, and Mr. Henry Oscar gave an acutely felt and intense performance as the overwrought John. Mr. Reginald Dance was excellent as the father, and Miss Jean Cadill's Aunt Ellen was a thing of rare beauty. Miss Dora Gregory was good as Aunt Mary and delightful sketches of the two lovable old bores, Mr. Bobo and Cousin Tom, came from Mr. R. S. Smith and Mr. H. R. Hignett. An American actor, Mr. James Dyrenforth, perfectly represented the old negro retainer, Oscar, and there was a neat little sketch of an old-time lawyer by Mr. A. Harding Steerman. Miss Veronica Turleigh was well in character as the modern young wife, whose hardness was easily softened by the crooning beauty of Flower House.

"The Colonnade" is published in book form by Ernest Benn, Ltd., at 5s. net.

"Workshy."

"Workshy" is the title chosen by Norman Lee for his next production.



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"YETTA POLOWSKI"

at the Fortune.

Play in Three Acts, by F. C. Montagu. Presented at the Fortune Theatre on Thursday, April 2.

Miss Burke ..... Susan Novack
Smith ..... A. Henderson Storie
Albert Goring ..... Tom Reynolds
Sir Hubert Symonds, M.P. ..... Eille Norwood
Lady Symonds ..... Ruth Mackay
Arthur Symonds .... Philip Easton
Babs Kimber ..... Jane Grahame
George Radford .. Edward O'Neill
Reuben Polowski .... Hector Abbas
Yetta Polowski ..... Hilda Bayley
Cecil Stanton ..... J. H. Roberts

There is no denying Mrs. F. C. Montagu's sincerity of purpose in writing "Yetta Polowski." The passionate belief in the Messianic idea is probably held as fervently by the Jews as it was three thousand years ago, and this, we take it, is what the author has attempted to express in the play. Yetta Polowski is a Polish refugee in the East End of London, but she is as single in purpose and as steadfast in faith as the Jewish maidens in Old Testament days, who prayed that they might be the mother of the Messiah. She believes that her son will be the appointed one to lead her scattered people back to Zion. So much for the idea, which is worth a dramatic treatment.

The achievement is hardly adequate and never convincing. Yetta chooses for the father of her son a wealthy influential English Jew, a politician who is married to a lady who is conventionally called a Christian and who sneers at her husband's religion and his father's early poverty. Sir Hubert Symonds does not even believe in the Zionist idea. But this does not deter Yetta, who, after being taken out to concerts and theatres by this "Prince" of Israel, finds that he is unhappy about his wife, who is playing about with a young poet, and flings herself at his head. Her object accomplished, she disappears for a time. When she does return it is to say that she is to marry and go out to the Zionist Colony, where Symonds' son will be born and consecrated to the deliverance of the Jews.

A subject like this needs a bigger treatment than it has received in "Yetta Polowski." Despite the young Jewess's fervent utterances, it was rather like an ordinary intrigue between a young girl and a distinguished man who was old enough to be her father—an inverted "Fata Morgana." The milieu, too, was unfortunate. Those mercenary vulgar Christians, from the hard-sneering wife to the vulgar young aristocrat who was marrying the son for his money, were drawn without relief. It was surely a mistake to give nearly all the fine qualities to the Jews.

The cast seemed a trifle overawed by the play, and much of the acting was unnecessarily subdued. Some of the dialogue was inaudible on the first night. Mr. Eille Norwood looked distinguished as Sir Hubert, and there was a certain quiet subtlety in his methods that made for interest, but he kept his character on too low a key. Probably this was in contrast with Miss Hilda Bayley's continued note of intensity as Yetta. Miss Bayley acted the part when the play was first produced by the Play Actors a year or two ago, which we remember as a rather better performance than in the present production at the Fortune. Some simpler, more unsophisticated touches would have improved the characterisation and made the whole theme less incredible. Mr. J. H. Roberts was thrown away on a conventional, the flowery young poet who pays his attentions to Lady Symonds. Miss Ruth Mackay could find nothing in her ladyship to redeem the vulgarity of the character. Mr. Edward O'Neill made a sincere representative of the social reformer, Radford—who was the only decent Christian in the play,—and Mr. Hector Abbas was excellent as Yetta's father. Mr. Tom Reynolds' short appearance as a Jewish art dealer was altogether delightful.

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The Claribel Band, which for nearly a year has been playing at the Carlton Hotel, London, makes its first appearance in vaudeville at the Newcastle Empire on Monday. There are three vocalists with the band, which will also do tableaux vivantes. The following week the band will appear at the Grand, Birmingham.

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WANTED, Oct. 12, 26, Nov. 2, 23.

AVERY HOPWOOD'S new Comedy, "BACHELOR HUSBANDS."
WANTED, August 24, 31, Sept. 14, 21, 28, October 5, 12, 19.

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"CHARLEY'S AUNT."
WANTED, July 27, August 24, Sept. 7, 14, 21, 28.

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
WANTED, April 20.

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No. 1 Company, including Wilfred Shine.
Production and company direct from the Regent Theatre, London.
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A. DOUGLASS, Winter Gardens, New Brighton.

MR. GERALD LAWRENCE in Spring, 1925.
"RICHARD LOVELACE."
WANTED, only vacant date, Apr. 13.
Autumn, 1925.
"MONSIEUR BEAUCAIRE."
Vacant, Aug. 10 and 24, Oct. 26, Nov. 16 and 23.
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Parts, Ballets, Troupes.
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Only the best need apply.
All communications, MANAGER, Entertainment Department, Rodeo Ltd., Bardon Chambers, Leeds.
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CIRCUS ARTISTS' WANTS.

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WANTED Known, Vacancy for permanent engagement of Violinist Leader; young man preferred. Small library supplied. Cinema, evenings; matinees unusual. S.E. Coast. 5s. fare London. Box 546, "The Era."

MUSICIANS WANTED.

WANTED, for Atlantic Liners, Cruises, etc., Leaders, Pianists, 'Cellists, Contrabassists, Violinists combining E flat Alto Saxophone, Flat Pitch, Tenor Banjo or B flat Trumpet; 'Cellists combining E flat Alto Saxophone, Flat Pitch, or Tenor Banjo; Contrabassists combining Tenor Trombone, Clarinets combining E flat Alto Saxophone, Flat Pitch.
Messrs. C. W. & F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

WANTED Known, Manager required by a well-known management for a provincial and London town. Must invest £150, secured and returnable. Box 582, "The Era."

WANTED, good Violinist Leader, with large up-to-date library; must be good at fitting pictures. Audition, Tuesday, 11 a.m. till 1. PERFECT PICTURE HOUSE, Totenham-lane, Crouch End, N.8.

OPERA HOUSE, DUNFERMLINE.
WANTED, for two special weeks, April 20 and 27, Violinist Leader, experienced in variety and revue work. Might lead to permanent engagement. Address, HENRY HARE, as above, with full particulars and recent references.

WANTED Known, Violin, 'Cello, and Bass Bows straightened, recambered, and rehaired, a speciality; best hair only. Prices: Violin 2s. 6d., 'Cello and Bass Bows 3s. 6d. each; postage one way. R. & W. H. SCOTT, Bow Specialists, 17, Marlborough-road, Blackpool.

WANTED, for Picture House, Retford, good Violinist (not leader); commence Monday next. Continuous nightly, 6.30 to 10.30. Must be excellent reader; well up in Tavans, etc.; permanency to reliable, capable man.
State age, terms, experience, and refs. to CYRIL GETLIFFE, Picture House, Retford.

WANTED, Violin-Leader, evenings only, £5 5s. Also 'Cellist, evgs. only, £3 15s. Also Tympanist, with Bells, etc., £4; evgs. only. Males. State age, when at liberty, etc., to M. D., 2, Brentford-street, Moston, Manchester.

WANTED, 2 brilliant Violinists for café. Gents. Apply GRAY, 12, Archer-street, Piccadilly, W.1.

WANTED, temporary Violin Rep. Able to lead. Evenings only.
Apply, MANAGER, Palladium, Epsom.

WANTED, expd. Repet. Violinist, to open, Halifax, April 20. Apply, NAT. ELECTRIC THEATRES, LTD., Grafton House, Golden-square, W.1.

WANTED, 1st Violin Rep.; sound player essential; afternoons and evenings; telegrams and S.A. envelopes not required. Apply, with full particulars, to M.D., Cinema House, Sheffield.

WANTED, for provincial Palais, Violin, Trumpet, Sax., and Drummer.
Must be experienced and sight-readers. Preference to double-handed men and vocalists.
Full pars., terms, and photo., to Box 587, "The Era." Long contract to right men.

WANTED, two brilliant Violinists (gents.). Also lady 'Celliste. Can start Saturday, 12 o'clock. Apply GRAY, 12, Archer-street, Piccadilly, W.1.

WANTED, for out of Town, Leader Violinist (gent.), Repetiteur Violinist, Orchestral Pianist, 'Cellist; must be thoroughly experienced in cinema playing. Apply personally, MME. MAY WALTER ORCHESTRAS, 3, Macclesfield-street, Shaftesbury-ave., W.1.

WANTED, for summer tour of "Pierrot at Play," a really good Lady Violiniste of culture and refinement; one who can play piano a little preferred; audition Saturday (to-day), 3 p.m., Bedford Head Hotel, Maiden-lane, W.C.2, or write full parties., and photo., GORDON COURTNEY, this week, Empire, Stratford; next week, King's Theatre, Southsea.

WANTED, to open immediately, smart 'Cello; must be used to high-class programmes, and good sight-reader. Once nightly; 2 matinees. Apply, stating lowest terms and full particulars, to Mr. F. J. SHAW, A.R.C.M., Musical Director, Scala Cinema, Boston, Linca.

WANTED, for seaside summer engt. café and dance, first-class 'Cellist (gent.); must be capable soloist; one doubling Tenor Banjo preferred. Also 1st Violin; must be able to lead. Young and smart appearance essential. State age, experience, and lowest terms, to M. D., 11, Glazbury-road, Barons Court, W.14. Letters only.

WANTED, thoroughly experienced 'Cellist, to open, Halifax, Apr. 20. Apply, NAT. ELECTRIC THEATRES, LTD., Grafton House, Golden-sq., W.1.

WANTED, 'Cellist (gent.), experienced; six evenings and two mats.; audition to-day 3 p.m. NORMAN BOTLEY, Popular Cinema, Commercial-road, Stepney, E.1.

WANTED, SOLO 'CELLIST THAT CAN DOUBLE ON TROMBONE OR B FLAT TENOR SAXOPHONE. STRAIGHT AND JAZZ. FOR SUMMER ENGAGEMENT AT SEASIDE. ONLY LONDONERS NEED APPLY. BOX 584, "THE ERA."

WANTED, lady Instrumentalists, Flute, Double Bass, Cornets, May 6 to 16, out of London. N., 14, Rowfant-road, Balham, S.W.

WANTED, for Belle Vue Gardens, Manchester, B flat Tenor Saxophone Player. H.P. Monday, Wednesday, Saturday. Permanency. Suit pensioner. SAX., 64, Victoria-road, Rusholme, Manchester.

WANTED, first-class Orchestral Pianist for cinema.
Must be competent, otherwise useless. Apply, stating salary required and references, to FRANK VICARY, Director of Music, Daffodil Picture House, Cheltenham.

WANTED, for small country cinema in Sussex, experienced Solo Pianiste; must be expert at fitting pictures; evenings, two matinees, no Sundays. Lowest terms to Box 571, "The Era."

WANTED, Pianist, first-class man, smart appearance, well up in dance music for al fresco work. Exceptional opportunity for right man. Equal deposit, equal shares. First instance, Box 556, "The Era."

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WANTED, Jazz Banjoist, to double 2nd Violin; June to Sept. Isle of Wight. Lowest terms and refs. (no callers). MUS. DIR., 21, Terrace-road, S. Hackney, E.9.

WANTED, for 20 weeks' engagement, 1st-class Double Drummer, good reader and showman; with full kit, including Tymps. and all effects. Also brilliant Solo Cornet. Good Pianist, to double also Sousaphone. Reasonable salary. No use applying unless good men, with lowest terms and stamp, to M. D., 22, Mostyn-gardens, Kensal Rise, London.

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WANTED KNOWN, EASTON'S MUSIC LENDING LIBRARY: CINEMAS, ETC. NO REPEATS FOR SEVERAL WEEKS. MODERATE TERMS. "ELMWOOD," ATKINS-ROAD, CLAPHAM PARK, S.W.12. 'PHONE, STREATHAM 960.

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Hire or Buy your Music from us. Musicians and Vocalists Wanted to Register for Engagements.
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WANTED to Buy, 2nd-hand Orch. Mus., including 2 pian. or 1 pian. and organ. E. V. P., 18, Carlton-vale, London, N.W.6.

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WANTED, engt. anywhere by Violinist Leader; 1st-class large library; Tavan, etc.; 6 years' experience cinema, hotel, etc.; good tone. Terms, £5 for 30 hours. JOHNS, 9, Liverpool-road, Kingston-on-Thames.

WANTED, engt. by lady Violiniste (leader), perm. or season; high-class café or hotel; Trio if required; fully exp.; splendid library; ex. refs. MARGISON, Piermont House, Dawlish, Devon.

WANTED, engt. by thoroughly experienced lady Violiniste; musical comedy, variety, or pictures; highest references from well-known London conductors and managers. MABEL HOWELLS, Archery, 4, Bathurst-st., Hyde Park, W.2.

WANTED Known, Leader Violiniste desires summer engt. or perm.; thoroughly experienced; any business. Apply, Box 564, "The Era."

WANTED Known, free for re-engagement, Leader-Violiniste (soloist), with limelight interlude, thoroughly exp. in cinema, variety, and restaurant work; ex. refs. N. WRIGHTON, 177, Adelaide-road, N.W.3.

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WANTED, engagement by brilliant Violinist (gent.); thoroughly competent leader and conductor; 17 years' finest experience in high-class work, smart appearance, and reliable; extensive classic and popular library. JULIAN BEST, 57, Gt. Cambridge-street, London, E.2. 'Phone: Clissold 5269.

WANTED, engt. by Violinist (not lead), London area. VIOLIN, 57, Stowe-road, Shepherd's Bush.

WANTED, Deputising by Leader or 1st Violin, first class; Sundays, etc. Hampstead 1395.

WANTED, engt. by thoro. expd. Violinist Leader and Pianist (ladies), cinema or café; joint or separate; library; any dis. 74, Newhampton-road W., Wolverhampton.

WANTED, engagement by experienced Dance Violinist; willing to join dance band and if necessary rehearse; terms reasonable. Box 585, "The Era."

WANTED, engt. by Violinist (strong tone), thoroughly exp., variety, revue, and dramatic bus.; good refs. Box 508, "The Era."

WANTED, by smart young lady Violinist, engagement as rept. or second, in cinema or any other business. Small salary accepted. Apply Box 502, "The Era."

WANTED Known, Violinist desires engt. near London; cinema preferred. G. P. S., 165, Torridon-road, Catford, S.E. 6.

WANTED, by Viola, double 2nd Violin; any business; 17 years' experience. Apply CARR, Pethills-lane, Winkhill, Leek, Staffs.

WANTED, engt. by exp. Repet. Violin, able to lead, deputise. VIOLINIST, 45, Muschamp-road, Peckham.

WANTED, engt. in cinema by young Violinist with little orch. exp.; small salary accepted; London or S.W. 75, Atheldene-road, Earlsfield, S.W.18.

WANTED, engt., Violin (lady), thor. exp. trio or rep.; cinema, hotel; libr. 1,000. 4, Mayfield-gardens, Sutton, Surrey.

WANTED, engt., any cap., Violin, doubling bass trombone. 18, Wallis-road, E.9.

WANTED, joint engagement by thoroughly exp. Lady Violiniste and 'Cellist (gent.), any business, go anywhere; excellent references; large trio library. Full particulars to Box 588, "The Era."

WANTED, summer engt. by exp. Ladies' Trio (violin, 'cello, piano). Coms. to Box 577, "The Era."

WANTED, engt. by brilliant Solo Violinist, M.D. or Leader, any bus.; present leader super-cinema near Midlands; desires change; refs. press reports; terms mod.; permanency; good offers. M.D., 67, Whateley-road, Handsworth, Birmingham.

WANTED, by Dance Violinist (dble. banjoline), evenings; audition willingly. E. A., 15, Dagnan-road, Balham Hill, S.W.

WANTED, engt. by Violinist Conductor with his own pianiste, first-class musicians; large library; could provide own orchestra. 148, Kingstreet, Gt. Yarmouth.

WANTED, experienced Violiniste, to deputise fortnight in café, afternoons only, on S.E. Coast; fee, £2 5s. and return fare. Apply Box 594, "The Era."

WANTED, Solo Violinist for small cinema in Wye Valley; good sight reader. Apply, stating salary required, The Secretary, New Theatre, Ross.

WANTED, Leader Violinists for Provincial Cinemas; London audition essential; must be well experienced and good showmen; good refs. and character needed. Write DIRECTOR OF MUSIC, Provincial Cinematograph Theatres, 199, Piccadilly, London, W.

WANTED Known, good Leader-Violinist; large library. VIOLINIST, 704, Holloway-rd., N. 19.

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DAY 'PHONE: REGENT 3494.
NIGHT: CHISWICK 1482.

WANTED, well-known Violinist, Orchestral Leader and Soloist. OPEN TO DEPUTISE, V., 72, Rosebery Gdns., N. 4.

WANTED, engt. for Easter or week-ends, elderly Violinist, good (solos); willing to augment pianist in hotel. Terms, wire BUSBY, 16, Warwick-road, Worthing.

WANTED, engt. by expd. Leader, Midlands. VIOLINIST, 6, Ranelagh-road, Blakenhall, Wolverhampton.

WANTED, Deputising by Leader or 1st Violinist. Also good Orchestra Organiste or Solo Pianiste. Hampstead 1395.

WANTED, engt. as Rept. Violin or second; fine tone; experienced; good refs. Mr. H. FOREMAN, 114, Holgate-terrace, Holgate-road, York.

WANTED by 'Cellist, exp., cinema engagement, or would deputise for holidays. 'Cellist, 47, Davenport-rd., Catford, S.E.

WANTED KNOWN, 'CELLIST, LATE SCOTTISH SYMPHONY ORCH., CONCERT, GARDEN, ETC., REQUIRES PERMANENT ENGAGEMENT IN GOOD CINEMA, ETC. GENT. WRITE OR WIRE 'CELLIST, 3, BRITANNIA-ROAD., FULHAM, S.W. 6.

WANTED Known, a really 1st-class 'Cellist at liberty for an engagement where good musician is necessary; Midlands preferred. Address 'CELLIST, Box 578, "The Era."

MUSICIANS' WANTS.

WANTED Known, Pianist Conductress seeks engt.; would take solo. Library. Expert at fitting pictures. Experienced and reliable. Ex. refs. Good tone. H., 173, Eldon-street, Greenock, N.B.

WANTED by Dance Violinist, Engagements. Offers to J. N., 14, Upper Addison Gardens, W. 14.

WANTED, by VIOLINIST (can double VIOLA), engagement Leader or Repet. H. VERNON, 28, Lonsdale-road, Barnes, S.W. 13. Tel.: Riverside 1566.

WANTED Known, first-class Lady Leader-Violinist, at lib. for deputy or dates; with or without own orchestra; dance or straight. VIOLINISTE, 51, Church-street, Camberwell, S.E. Hop. 5572.

WANTED, engt. by Violinist. 1st-class Leader or Rept. Any bus., seaside or otherwise. Age 35. Also first-class Pianist. J. BOARDMAN, 15, Royle-street, Northwich, Cheshire.

WANTED Known, Violiniste, to lead, seeks afternoon engt., cinema or café; deputise all Wednesday. 250, Amesbury-ave., Streatham Hill, S.W.2.

WANTED Known, CATHIE LEADBETTER, Violiniste, Conductor, Leader, Soloist, at liberty; fully experienced. 44, Redcliffe Square, S.W.10.

MUSICIANS' WANTS.

WANTED Known, experienced 'Cellist open to Engagement; deputy or permanent; café, cinema, or hotel. 'Cellist, 115, Warwick-street, S.W. 1.

WANTED, Deputising only, by experienced 'Cellist, pictures, variety. COOPER, 26, Penn-road, Holloway, N.7. 'Phone: North 1988.

WANTED, engt. by exp. 'Cellist; Tav., Alder, and Mouton; good refs. RITA WISE, 24, St. Brannocks-road, Ilfracombe.

WANTED, engt. by 'Cellist, long experience; any bus.; free on April 20. Apply, Box 591, "The Era."

WANTED by first-class 'Cellist, Sunday deputising in London. Box No. 574, "The Era."

WANTED, engt. by 'Cellist. Fully experienced Pictures, Variety, Mus. Com., etc. Vacant through reducing orchestra for summer. Wire or write: 'CELLISTE, 11, Dixon-avenue, Chelmsford.

WANTED, engt., first-class Solo and Orchestral 'Cellist, hotel or cinema. 56, Morley-road, Leyton, E. 10.

WANTED, engt. by String Bass, 24, 4 years' good experience cinema, café, and concert. Permanent position anywhere. At present in steamship orchestra. Liberty end of Apr. Refs. Write, BASSO, 51, The Drive, W. Worthing, Sussex.

WANTED, engt. by an expd. and reliable String Bass (combines Saxophones). Box 570, "The Era."

WANTED by first-class Bass, engagement cinema, seaside; experienced, any business; 5 years West Pier, Brighton. NICHOLLS, 38, Chestnut Walk, Worcester.

WANTED, engt., first-class Double Bass, used to high-class music; 21 years Municipal Orchestra, Bexhill-on-Sea. Experienced all lines. Excel. refs. Audition willingly. Good offers only. S. G. HOSKINS, 3, Burns-street, Northampton.

WANTED Known, Contra Bass and Sax. at liberty, season or permanent; high-class performer. H. SHACKLETON, 29, Lewisham Park, Lewisham, London, S.E 13.

WANTED, engt. by expd. Double Bass; fine tone; smart, reliable; would dep. any period. BASSO, 50, Barons Court-road, West Kensington, W.14.

WANTED, by smart Double Bass, expd. 1st-class cinema, any bus., anywhere. 8, Worcester-st., Gloucester.

WANTED, first-class experienced Bass (male), evenings, cinema; send refs. and terms. COLISEUM, High-street, East Hinckley.

WANTED BY RELIABLE DOUBLE BASSIST. AT LIBERTY. 'PHONE, PUTNEY 3778.

WANTED, by Flautist, engagement, experienced, any business; high and low pitch instruments. 51, Boundry-place, Liverpool.

WANTED, engagement by expd. Flautist (Piccolo soloist); present engt. Accrington Hippodrome, 4 years; high and low pitch. Reference, Mr. F. H. Jackson, Mus. D., above theatre. Address, WRIGHT, Hippo., Accrington.

WANTED, engt. by experienced Oboeist, either pitch; any bus.; highest refs.; any distance. 79, Balfour-road, Brighton.

WANTED, engt. by Oboeist, late Imperial Opera Co.; open for summer engt.; both pitches. 53, Crown-road, Twickenham, London.

WANTED Known, Oboeist and Cor Anglais, flat or sharp pitch, at liberty for Easter, wants engagement. Long experience in municipal orchestra and pictures; 3 seasons grand opera. FARRAR, c/o Reed, 35, Offley-road, Brixton-road, S.W.9.

WANTED Known, Oboe and Cor-Anglais, doubling Tenor Sax., Soprano Sax.; at liberty for season engagement; experienced and good references. G. HOWARD, 21, Tenny-son-street, Liverpool, South.

WANTED by well-known experienced Oboist (and Cor Anglais, high and low pitch), seaside engagement, to commence about August 1 (Isle of Wight preferred). "HAUT-BOY." Box 487, "The Era."

WANTED, Engagement by Clarinet, experienced sharp or flat pitch. ALFRED BENZING, 30, New-road East, Portsmouth.

WANTED, by lady Clarinetist, summer engt.; fully exp.; any business. Apply, Box 565, "The Era."

WANTED Known, at liberty Monday next, Clarionet, any business; over 20 years' exp.; all lines; ex. refs.; M.U. terms. ALFRED H. POPPLE, 86, Sycamore-rd., Nottingham.

WANTED Known, Clarinet and E flat Alto Saxophone at liberty for summer season; good offers only; sharp or flat pitch; highest refs. Apply, MACDONALD, 75, Oak-st., Southport.

WANTED Known, Clarinet and Sax. (E flat alto) at liberty for season or permanent; high-class performer. H. SHACKLETON, 29, Lewisham Park, Lewisham, London, S.E.13.

WANTED, engt. by Solo Clarinet; long first-class experience in all lines; excellent references. CLARINET, 32, Cardigan-street, Luton, Beds.

WANTED, by Alto Sax., high or low pitch, doubling B flat Soprano, evening engts., dance; young, smart. 40, Bishop's-road, Fulham, S.W.6.

WANTED Known, Alto Saxophonist (double Violin), used to good work, wants summer engagement; go anywhere; free April. 15, Broadwater-road, Tottenham, N.17.

WANTED Known, Sop. and Tenor Sax. at liberty for seaside summer engagement; moderate terms. A. HATCHMAN, Saxo., 116, Upper Hill-street, Liverpool.

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WANTED, ALL MUSICIANS TO KINDLY REFER TO PAGE 5 OF THIS ISSUE.

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(*Continued on page* 11.)

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This is not our usual place, but it may serve to remind our many friends in the Orchestral world if they want really reliable new numbers to come to NOEL STREET. The list of famous bands on the "ERA" front page, two weeks ago, showed the reception given to Montague Clayton's "HUNCHBACK" WALTZ and "SHADOWS," the new ORIENTAL Foxtrot wins fresh admirers every day. Each day brings fresh enquiries, but there are still many readers of this page who may not have new D.S. numbers in their repertoire. To these we shall be glad to send Orchestral parts of "HUNCHBACK" Waltz and "SHADOWS" on receipt of 1s. P.O. Further, in order to introduce John Ashton's famous medley, "A BALLAD SALAD," to a still wider circle of musicians, we will send S.O. on receipt of P.O. for 1s.—Orchestration by Hubert Bath.

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WHAT IS BEING PLAYED AND WHERE.

COVENT GARDEN.

To satisfy oneself that dancing is not on the wane with the general public one has only to visit any London Dance Hall on any night. Rather does it seem that its popularity increases. Certainly the standard of public dancing is not on the down-grade. Each Dance Hall has its own particular atmosphere, and this seems, in some indescribable manner, to influence its patrons.

Covent Garden is, of course, one of London's most popular bright spots. Who can wonder at this? Here we have perfect surroundings, perfect floor, perfect bands—and all for just half-a-crown! A recent visit discovered a large (but not too large) and obviously happy gathering.

Genial Jack Howard and his Olympia Band were at the top of their form and gave of their dance-compelling rhythm to the full. One could have wished for rather more of Mr. Howard's superb saxophone playing—but there, one cannot have everything. *The* hit of the evening was undoubtedly the ubiquitous "It Ain't Gonna Rain No Mo'" which was encored six or seven times, and, conducted by one of the dancers, "I've Got a Feeling for Ophelia," "Red Hot Mamma," "Oh! How I Love My Darling," "Eat More Fruit," and "I Love The Moon," call for particular mention, whilst one could not possibly be "All Alone" in "Follow(ing) the Swallow."

It would be unfair to omit reference to the remarkably fine Relief Band, composed entirely of ladies. Their outstanding numbers were: "Say It While Dancing," "Secrets," "By and By," "Shanghai," and the Savoy Irish and Scottish Medleys.

CENTRAL PALAIS DE DANSE.

Murray Kasket (formerly leader of Herman Darewski's Band) is at the head of musical affairs at this splendid Dance Hall. His "Society Serenaders" are nine in number, including himself. He has some clever "doublers" in his Band, and the time, rhythm, and balance are above criticism. Everything played goes with most exhilarating snap and verve, except, of course, when a waltz is the order of the moment. Tango and Blues seem quite popular here, and some really stylish dancing is in evidence. "Jealous," "After the Storm," "All Alone," "Follow the Swallow," "June Night," and a new waltz, "Eastern Love," are among the most popular items featured. A very insistent fox-trot tune in constant request turned out to be a number entitled "Fair-weather Love," which, Mr. Kasket says, his Band was one of the first to play. The Mastership of Ceremonies here is in the capable hands of Mr. Stan Dart.

KEW PAVILION.

On Monday an interesting event took place here. To the Cuban Blues Dance Band (leader Frank O. Wade) were presented the medal and diploma recently won by it in open competition with seven other well-known London Dance Bands. The Cuban Blues must have been in their competition-winning mood, for they were really excellent, and gave a pleasantly varied programme. A new waltz, which should quickly become all the rage, was received with great enthusiasm. The title of this is "Loving Lullaby," and it will be surprising if it is not soon heard everywhere. There was not a single dull number played during the whole evening. The most popular dances seemed to be:—"Darlingest," "Show Me the Way to Go Home," "All Alone," "Mona Vanna," "Shanghai," and "Follow the Swallow."

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THEATRICAL GOSSIP

Stage Guild Costume Ball—Little Miss Bluebeard—New Plays for "Q" Theatre—Shakespeare Festival Season.

The "Q" Theatre.

On Monday, April 20, a new play by Vera Beringer, entitled "Beltane Night," will be tried out for one week at the "Q" Theatre. The cast will include Esme Beringer, Maria Ault, W. G. Fay, Lila Maravan and Drusilla Wills. The play deals with a descendant of Lady MacBeth, who having committed a murder, is subjected to a process of psycho-analysis, with the result that a confession is forced from her while she is asleep.

On April 27, a new play entitled "Magic Hours," by Howard Peacey, will be produced for a two-week trial run at the "Q" Theatre. Mr. Peacey is the author of "The Nature of the Evidence," the play that won the Reandean £100 prize last year.

Easter Arrangements at the Old Vic.

Since the Easter week programme of revivals of plays already done this season at the Old Vic. was announced, five members of the Shakespeare Company have been released to play for other managements, therefore the cast of the three festival plays, "Much Ado About Nothing," "The Winter's Tale," and "Macbeth" have had to be extensively altered. Thus in "Much Ado," Neil Porter now plays Benedick and Michael Watts, Dogberry, vice Ion Swinley and George Hayes; in "The Winter's Tale" Claud Ricks plays Florizel and Henry Cohen, Antigonous; and in "Macbeth" Andrew Leigh will double the parts of First Witch and the Messenger in the last act.

The operas for Easter Week are "Cavalleria Rusticana" and "Pagliacci," with a matinee of Mozart's "Don Giovanni" on Saturday.

"Spring Cleaning."

On Monday next, Miss Nadine March will take up Miss Edna Best's part in "Spring Cleaning," which continues to draw record houses to the St. Martin's Theatre.

"Little Miss Bluebeard."

Next Wednesday evening, Charles Frohman, in association with E. Ray Coetz, will present at Wyndham's Theatre a new comedy in three acts entitled "Little Miss Bluebeard," by Avery Hopwood, from the Hungarian of Gabriel Dregely.

Following is the cast:—

Larry Charters	Arthur Margetson
Eva Winthrop	Osa Marsh
Smithers	George Elton
Sir John Barstow	C. M. Lowne
Hon. Bertie Bird	Eric Blore
Bob Talmadge	Tom Nesbitt
Colette	Irene Bordoni
Gloria Talmadge	Jeannette Sherwin
Lulu	Dorothy Debenham
Paul Rondel	Burton Brown

Max Goldberg Plays.

Managers' attention is drawn to our advertisement column respecting the rights of many of the above author's plays.

Robert Hale in "The Punch-Bowl."

Although Mr. Robert Hale will actually join "The Punch-Bowl," at the Duke of York's Theatre, on Monday next, Bank Holiday, and will appear both in the afternoon and evening of that day, the first performance of the complete 4th Mixture of "The Punch-Bowl" is still fixed for the 14th. The comedy scenes in the revue, all of which have been changed to suit the personality of the new leading comedian, will be largely on burlesque lines. The burlesque scenes will include one of the ultra-modern type of domestic play entitled "Spring Varnish," but the only burlesque of a particular show will be that of "No, No, Nanette," in which Mr. Robert Hale will appear as Messrs. Grossmith and Coyne, Mr. Sonnie Hale as his sister, Binnie, and Miss Norah Blaney as Miss Irene Browne, while a surprise appearance will be made in the same scene by Miss Gwen Farrar. The new Mixture will include eight new items as well as the most popular "production" features of the former edition. In Part II—"Punch-and-Judy Up-to-Date"—Mr. Robert Hale will take over the part of the Showman, formerly played by Mr. Lester, but in other respects this central feature of the revue will remain unchanged. "The Punch-Bowl" is now approaching its first anniversary, and has already enjoyed the longest run of any non-spectacular London revue. The first performance of the 4th Mixture will coincide with the 387th performance.

"Tarnish."

There will be an extra matinee of "Tarnish" at the Vaudeville Theatre on Easter Monday. "Tarnish," with Miss Nora Swinburne and Miss Olga Lindo interpreting extreme types of femininity, is playing to capacity business and represents the third successful venture of London's youngest manager, Mr. A. Greville Collins, who presented "No Man's Land" and "Fata Morgana." Husband and wife are playing the leading rôles—namely, Mr. Francis Lister and Miss Nora Swinburne, who were married when they were appearing together in "In the Next Room," and husband and wife are also concerned in the presentation of the play, Miss Betty Ross Clarke, the wife of Mr. Greville Collins, being responsible for the staging of "Tarnish."

Shakespeare Festival Season.

The sixth annual four weeks Spring Season by the Stratford-upon-Avon Festival Company at the Memorial Theatre starts on Monday next with "A Winter's Tale." The comedies for the rest of the first week are: "As You Like It," on Tuesday and Friday evenings; "Two Gentlemen of Verona," on Wednesday matinee and Saturday evening; "Twelfth Night," on Wednesday evening; "Much Ado About Nothing," on Thursday evening, and Sheridan's satirical comedy "The Critic," on Friday evening.

Leontes in "A Winter's Tale" will be played by Rendle Ayrton, Paulina by Florence Saunders, Florizel by James Dale, Hermione by Ruth Taylor and Perdita by Luise Randle Ayrton.

The birthday play on Thursday, April 23, will be "The Life and Death of King John," with Randle Ayrton as the King and Florence Saunders as Constance.

Stage Guild Costume Ball.

Nearly every theatre in the West End will be represented at the Stage Guild Costume Ball, to be held at the Royal Opera House, Covent Garden, on Thursday, April 16.

Lady Forbes-Robertson, Miss Gladys Cooper, Miss Evelyn Laye, Miss Marie Lohr, Miss Margaret Bannerman, Miss Ivy Tresmand, Miss Isobel Jeans, Miss Violet Loraine, Mr. and Mrs. Owen Nares, Mr. and Mrs. Godfrey Tearle, will bring parties.

Mr. Mathieson Lang will bring members of his company from the New Theatre, and the Fellowship of Players' Shakespearean party will include Leslie Faber as Richard II., Miss Joyce Carey as Viola, Miss Athene Seyler as Beatrice, and Mr. Nicholas Hannon as Benedict.

There will be a "Lucky Dip" for theatre tickets for almost every theatre in the West End.

"P's and Q's."

In announcing the date of Walter Williams' new production, "P's and Q's," in our last issue we stated that the music was published by Messrs. Lawrence and Co. This was an error. Messrs. Lareine and Co., of Newman Street, are the publishers of all the music.

Fellowship of Players.

The next Fellowship of Players' Shakespeare revival will be "Love's Labour Lost" at the Apollo Theatre on Sunday evening, April 19. The following players will appear—D. Hay Petrie, Frank Vosper, Harold Anstruther, Alfred Harris, Andrew Leigh, Esther Whitehouse, and Marjorie Clarke Jervoise. The play is being produced by George R. Foss. Applications for free tickets of admission to the gallery must be made by letter to the Secretary of the Fellowship at 23, Gerrard Street, W. 1, accompanied by a stamped and addressed envelope.

"Vortex" Tour.

Mr. J. Bannister Howard's "Vortex" tour, with Miss Kate Cutler in the leading part, opens at the Hippodrome, Margate, on Easter Monday, and will afterwards visit the Theatre Royal, Brighton, Hammersmith, Wimbledon, Stratford, Portsmouth, Bournemouth, and the Grand, Blackpool (Whit week). Two companies will also go out in the autumn, which are now fully booked.

Serge Morosoff's Ballet.

Elves, fairies, and fauns comprise the material which M. Serge Morosoff, the distinguished member of the Imperial Russian School of Ballet, is now preparing for the special ballet to be staged at the Royal Albert Hall on April 20. The central figure will be De Groot, the violinist, around whom the story is woven. Among those taking part in the ballet will be Miss Valerie Coates, who recently won the Junior Cup for all England in a competition organised by "The Dancing Times."

The New Barnes Theatre.

When the new Barnes Theatre opens at the end of this month, at least two time-honoured customs will be no more. Mr. Philip Ridgeway, who directs the enterprise, is convinced that the taking of entr'acte curtains by members of the company is a fallacy, and that the serving of tea, with its accompanying clatter in the auditorium during the play, is an annoyance. In consequence, both these practices will be taboo at the Barnes Theatre.

For the first production, Harold Owen's "Fatherhood," Miss Edyth Goodall will play one of the leading parts. The piece will be produced by Mr. Wilfred Eaton.

The new playhouse, which is being completely equipped by Messrs. Waring and Gillow, will accommodate 700 people, and all seats will be bookable.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

G. Carlton Wallace, Sun., Apr. 12.
R. A. Roberts, Sunday, April 12.
Ellaline Terriss, Monday, Apr. 18.
Leonard Shepherd, Mon., Apr. 13.
E. Allan Aynesworth, Tu., Apr. 14.
Mabel Hicks, Tuesday, Apr. 14.
Muriel Beaumont, Tues., Apr. 14.
H. F. Hardy, Wednesday, Apr. 15.
Mary Brough, Thurs., Apr. 16.
Bob Anderson, Thursday, Apr. 16.
Gabrielle Ray, Saturday, Apr. 18.

Mr. Jack Dwyer.

At the Florence Etlinger Theatre School performance on Friday, April 3, Miss Marie Earle's pupil, Mr. Jack Dwyer, was immediately engaged by Mr. Robert Courtneidge for a leading part in the tour of "Little Nellie Kelly."

The Actors' Club.

A Thé Dansant is arranged for Friday, April 17, at 4 p.m., a dance on St. George's Day, April 23, from 8 to 2 a.m., with probable extension of licence, and the next concert will be arranged by Mr. Walter Cross.

Home For Old Actors.

In connection with the scheme that Mr. Alfred Denville has taken up to provide a home for aged members of the profession, a meeting of the organising committee will be held at the Hotel Cecil on April 16, at 2-45 p.m. It is important that all those concerned should attend.

"AT THE BOAR'S HEAD"

Musical Interlude in One Act, by Gustav Holst. Produced for the first time on any stage by the British National Opera Company at the Opera House, Manchester, on Friday, April 3.

Falstaff	Norman Allin
Prince Hal	Tudor Davies
Poins	Philip Bertram
Bardolph	Sydney Russell
Peto	Parry Jones
Gadshill	Franklyn Kelsey
Pistol	Frederic Collier
Pistol's Companions	Liddell Peddieson, Leo Lunt
Dame Quickly	Elsy Treweek
Doll Tearsheet	Constant Willis
A Drawer	Albert Cornish

Noteworthy as a contribution to English opera, Mr. Holst has chosen his material for what he describes as a musical interlude, "At the Boar's Head," from purely English sources. It is a string of episodes following the robbery in Shakespeare's "King Henry IV.," featuring Sir John Falstaff as the central figure, and set to music founded upon a large number of airs from the collections of Playford, Chappell, Gardiner, and Cecil Sharp, with a few by Holst himself, and the whole so blended and interwoven as to produce—with but rare progressions into a hint of the modern—a musical atmosphere which is quite in keeping with that of the Tudor period of the scene. The "story" has so little of plan, either of beginning or end, that its presentment must necessarily presuppose in the audience a familiarity with the play from which the episodes are taken; otherwise the humour of the situation—an understanding of the trick by which Prince Hal and Poins obtain the proceeds of the robbery from Falstaff and his boon companions—is lost. With this enlightenment, the action is vivid and characteristic, largely Shakespearean in text, and melodic in a way that enhances and embellishes the pervasive comedy. It opens with a drinking song by Bardolph, heard before the curtain rises upon an upper room of the Boar's Head Tavern in Eastcheap. Falstaff's anger, when he arrives, at the outcome of the robbery, is pointed by much swagger in telling of his share in the fight to Prince Hal and Poins. This the latter duly counteract. There follows the news of civil war, and then the mock trial between Falstaff and Prince Hal; after which comes the love scene with Doll Tearsheet, the fight between Falstaff, Pistol, and their several followers, the departure of Falstaff, and, by way of curtain, the latter's message to Doll that she shall come to him.

Mr. Norman Allin gave a resonant and well-studied rendering of Falstaff; the Prince Hal of Mr. Tudor Davies was distinguished by a pure, light tone and easy, graceful movement; Miss Constance Willis added a clever presentment of the half-tipsy and amorous Doll Tearsheet; Miss Elsy Treweek's Dame Quickly was vocally pleasing; and Mr. Philip Bertram and Mr. Frederick Collier sang and acted well as Poins and Pistol respectively, the minor rôles being filled with the necessary spirit and interest. The opera had an enthusiastic reception, which was acknowledged by the composer and by Dr. Malcolm Sargent, who has prepared it musically under the supervision of Mr. Holst, and who conducted the performance. The stage production reflected credit upon Mr. Robert Atkins (the Shakespearean producer from the Old Vic.), under the artistic direction of Mr. Frederick Austin, for the B.N.O.C.

"WHEN KNIGHTS WERE BOLD."

At the Grand, Fulham.

Mr. Bromley Challenor's Co. is appearing here in the ever-popular farce and winning golden opinions. On Monday evening the audience laughed heartily at the many comic situations in which Sir Guy de Vere is placed, especially the "going back" to the Middle Ages. The interpretation is excellent. Mr. Jackson Hartley exactly caught the spirit of the play, and caused roars of laughter as the "bold and valiant" knight. The play is effectively staged and dressed, and the incidental music, under the direction of Mr. William A. Scott, added to the enjoyment. The tour is under the direction of Miss Florence Trevor.

ROYAL ACADEMY OF DRAMATIC ART.

Special Performance at the New Theatre.

Sir Johnston Forbes-Robertson, Miss Gladys Cooper, and Mr. Matheson Lang, the judges at the annual performance by the students of the Royal Academy of Dramatic Art at the New Theatre on April 3, had an exceptionally difficult task this year. The standard of acting by nearly all the students was very good, although none of the performers gave evidence of unusual talent. The awards are given below, and we are glad to see that the Academy Bronze Medal has been presented to Miss Reba Inglis, who showed distinct promise in two plays. In "St. Valentine's Day," a pretty little affectation in rhymed verse by Margaret Drew, she was charmingly light in touch as Clarissa, a precocious girl in crinolines, and in the Gertrude Jennings' sketch she played a pessimistic theatrical dresser, and gave evidence of a real sense of character.

As in previous years, the programme was very long, and consisted mainly of modern plays. The fault we found with last year's programme, the inclusion of scenes from current pieces so that the students appeared as understudies of the actors playing in them, has been remedied, for the first act of "Dear Brutus" was the only item of this kind, and that, of course, has not been seen in London for some time. Instead there were three new one-act plays. The best of these was "Oh, These Authors," by Gertrude Jennings, which showed the talented dramatist in one of her most observant and witty moods. It is a biting little satire of the theatre. There are the manager and the producer, not to mention the "props," the lighting, the dresser, and various stray members of the cast, all up against the unfortunate young author. They want to destroy the essential point of his play, and to turn it into a popular drama with a sentimental ending. It is left to the leading lady to decide. She is really more worried by the dress for the second act, but, as the author is a presentable young man, she decides for him. After he has left she tells the dresser that, of course, she will play the new version, and the author will easily be won over—"after supper." The play was cleverly acted, and particularly good performances came from Mr. Robert Wilton as the manager, Mr. Robert Holmes as the author, and Miss Ursula Jean as the leading lady.

Mr. Aubrey Ensor's "Grab" was a fairly amusing little farce, although a trifle too long. The usual crowd of avaricious relatives attend the reading of a will to find that the disposal of the estate is to be decided by a game of "Grab." After the game is played it is announced by the presiding lawyer that not the winner, but the loser, is to receive the property, which therefore goes to the quiet, unassuming girl who was out in the first hand. The farce was enlivened by some capital sketches of character, of which we liked best Miss Monica Stracey and Miss Amy Nowell's ideas of two quarrelsome ladies. Miss Pamela Williams looked the part of the nice young girl.

There was stronger meat in Ernest George's one-act thriller, "All's Fair," which was spoiled by being vague and indeterminate in the writing. It gave fair opportunities to Mr. Roland Culver, who played a modern Fagin (called, for some unexplained reason, Fat George), who is outwitted by a detective who has joined the gang to get inside knowledge of its movements. Mr. Robert Holmes put in some good straightforward acting in this part. Miss Gwen Munro and Miss Betty Hardy did well in Cockney parts.

The two scenes from "Othello" were interestingly and originally acted. Mr. Ronald Kerr had some really good moments as Othello. There was a freshness of treatment about his whole performance. Miss Molly Rankin was excellent in the final scene, and Miss Lydia Sherbrooke's Desdemona also deserves a special word of praise. The acting in the scenes from "Les Femmes Savantes" was as delightful as anything in the programme, for the players caught the fine airs and graces of the Molière comedy. They were all good—Miss Gwen Munro as Henriette, Miss Lumena Edwards as Armande, Miss Betty Hardy as Philaminte, Miss Christine Kilburn as Bélise, and even more noticeably Mr. Ronald Kerr as Chrysale, and Miss Monica Stracey's charming Martine.

Among the dances Miss Eunice Vickridge's solo dance in the mazurka was easily the best. It was a delightful combination of grace and vivacity. The dancer has a charming personality. The jig, in which Miss Elizabeth Schuster, Miss Sophia Stewart, Mr. Roland Culver, and Mr. Kerry Lee figured, was a spirited arrangement.

The following is the complete list of the awards:—

Bancroft Gold Medal: Miss Molly Rankin.
Academy Silver Medal: Mr. Robert Holmes.
Academy Bronze Medal: Miss Reba Inglis.
Sir Johnston Forbes-Robertson awarded a special bronze medal to Mr. Ronald Kerr.
Miss Gladys Cooper and Mr. Matheson Lang awarded a special bronze medal to Miss Monica Stracey.

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"GOOD FRIDAY"

At the Century.

A Play by John Masefield. Presented by the Lena Ashwell Players at the Century Theatre on April 6.

Pilate	Philip Reeves
Procula	Esme Church
Longinus	Robert Glennie
Joseph of Arimathea	A. Corney Grain
The Madman	Brember Wills
Chief Citizen	Harold Gibson
Herod	John Killner
Sentry	Frederick Leister

Mr. Masefield in his mystery play, which is written in rhymed verse, has retold the story of the trial of Christ and the Crucifixion in dramatic form. The principal Figure, of course, does not appear, and Pilate is made the main protagonist in the drama. He is shown as a sympathetic person, who, moved by his own feelings and his wife's dream, tried to save Christ from the hands of the Jews. The action of the play takes place in the Paved Court outside the Roman Citadel at Jerusalem, where Pilate makes an appearance during the trial to meet a representative of the Sanhedrim. He sees through the cunning of the priests, but realises that the case against the "traitor" is too strong, so the greatest of all tragedies is re-enacted. Christ is handed over to the mob, who clamber up from the audience in this production, to hurl abuse at Him; then follows the darkness and the great storm, and finally Joseph of Arimathea comes to ask the privilege of burial. There is an interesting touch of irony in the mob's acclamation of Herod, who, by a clever device on the part of the author, is supposed to owe his first visit to Pilate through the trial of Christ.

Into the action, however, is introduced a blind beggar, who is known on the programme as the Madman, and who may well stand for the ideas for which Christ died. He is a visionary who, years before, had been blinded for his ideas, and when he tenderly and simply speaks of his own knowledge of the Master the mob strike him down. He has some beautiful things to say, and it is through this character that the play has been lifted out of the purely naturalistic.

"Good Friday" has dignity and restraint, and was made tremendously impressive by the presence of the old seer. This part was played with fine understanding by Mr. Brember Wills. He brought out the poetry and spiritual insight of the tottering, wandering beggar. Mr. Philip Reeves was firm and dignified and sincere to the backbone as Pilate, and Miss Esme Church was good as Procula. An exceedingly interesting idea of a Roman sentinel who had no sympathy with the howling Jewish mob came from Mr. Frederick Leister, and Mr. Robert Glennie did well as a sensitive Roman officer.

"YOU NEVER KNOW"

At the Theatre Royal, Stratford.

Produced at Shrewsbury last week, this musical comedy revue was presented in first-class style here before an enthusiastic audience on Monday. The book and lyrics are by Mr. Victor Roberts, who not only produces the show, but ably takes the part of an ex-batman to Phil Fairleigh, a character cleverly taken by Mr. Alf. Bassett, who is the life and soul of the piece. Fairleigh is discovered at a race meeting by his fiancée, and she breaks her engagement because Fairleigh had promised never to frequent such places. Contemplating suicide, he is accosted by Jake Wheeler (of the "You Never Know Society"), who turns out to be an escaped lunatic, and he offers to take Fairleigh's life for a consideration of £10. But Fairleigh changes his mind, and the different predicaments in which he finds himself in his efforts to evade death provide plenty of scope for comedy, to which the different disguises he assumes lend aid. All this is good, clean fun, and in the last scene, where it looks as if Wheeler has run Fairleigh to earth, the hand of the law steps in, and Wheeler's foul purpose is frustrated by his arrest, and the much-worried Fairleigh is restored to his fiancée. Miss Bebe Hutchison as the fiancée, acts winsomely and sings delightfully, one of her best items being "One Kiss," while another good effort was "Invitation." Mr. Alex. Kennedy, Phil's friend, acts well, and with the chorus is a good leader with "Popularity" and "A Week By The Seaside." Miss Rita Everard, a friend of Fairleigh's fiancée, acted and sang with much charm, her two songs, "Mother Kelly's Doorstep" and "Follow the Swallow," making her a great favourite. Mr. Herbert Bolt, chief of the gipsies of the racecourse, rendered "When I See Your Gipsy Smiles" in an excellent manner, assisted by the chorus, and also joined Miss Everard in a winning number, "Playmates." Madame Lila's Ten Regent Girls proved a well-trained troupe, and some unique movements were contributed by the Four Regals. The revue is well staged, and the dressing is in excellent taste.

"ANNA CHRISTIE"

At the Brixton Theatre.

Miss Betty Fairfax's company in the successful London play "Anna Christie," is making a welcome return visit to Brixton this week. Miss Fairfax plays the leading rôle, and she imparts the pathos and feeling that such a part demands cleverly. Mr. Keith Kenneth was the father, and this clever actor gave an excellent performance. Vernon Sylvaine made an ideal lover, and in other rôles Davis Brown, Stella White, and Mary Tannerhill did well.

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THE REALM OF MUSIC.

ROYAL ACADEMY OF MUSIC.

Taking the programme as a whole, the work of the orchestral students of the Royal Academy of Music at Queen's Hall may be warmly commended. If in the items conducted by Sir Henry Wood himself there was greater confidence and assurance in the playing than at other times, that was only to be expected. It was good to see how high is the pitch of discipline to which he has brought these young players. Their response to his smallest sign in, for instance, the Brahms Pianoforte Concerto in B flat, was sensitive to a degree, and in none of the various movements and songs did they fail to give intelligent and accurate support to the soloists. Two student-conductors were promoted on this occasion to direct the performance of part of Beethoven's Seventh Symphony. One of them was a lady, Miss Kathleen Summers. Imagine the astonishment of Beethoven if he could have been present. And that astonishment would certainly not have been lessened at finding that the female director of the orchestra was the equal of her coadjutor, or rival, Mr. Leslie Regan. Several soloists appeared with success. Mr. Eric Brough's performance of the piano part in the Brahms' Concerto had breadth and dignity, and Mr. Hugo Rignold (Associated Board Exhibitioner) displayed a ripe and finished style in Tchaikovsky's Violin Concerto. A baritone, Mr. Glyndwr Jones, who sang "Hiawatha's Vision," has already passed the student stage, and should soon be heard of in the outside musical world. He has an admirable voice.

ROYAL COLLEGE OF MUSIC.

A prodigious amount of work, and of not unexacting quality, is got through by the students composing the "second orchestra" of the Royal College of Music, to judge by the programme played by them at their concert last week. It contained a whole symphony—Beethoven's Fourth—a movement from another, the A minor of Sibelius, Mozart's Double Concerto for violin and viola in E flat (the solo parts ably played by Gwendolen Higham and Muriel Hart), and Rachmaninoff's Second Pianoforte Concerto, as well as some Wagner—the Introduction to Act III. of "Lohengrin." Dr. Malcolm Sargent in person led his forces through the Beethoven Symphony, and a very good account did they give of themselves on the whole. The ground had evidently been carefully prepared, and if here and there weaknesses were revealed, these were trifling against the general smoothness and spirit of the playing. Alike in quality of tone and volume, and in confidence and strength the strings have immensely improved of late. The powers of the woodwind were again pretty severely tested in the Sibelius, but they carried on bravely and emerged with credit. The conductor, Mr. Constant Lambert, seemed to have a clear idea of what he wanted, but needed more confidence in himself to be able to impose his will on his players. Mr. Guy Warrack, who directed the Mozart, succeeded to a greater extent in asserting himself, and the other student conductors who took charge during the afternoon—Mr. Patrick Hadley and Mr. Pierre Tas—also revealed ability. Mr. Alan Paul was the soloist in the pianoforte concerto.

THE BACH CHOIR.

At the Central Hall, Westminster, the Bach Choir performed a new work and a very old one, which must have been as great a novelty to most of those present. Palestrina's Mass, "Assumpta est Maria." Dr. W. G. Whittaker's "A Lyke-Wake Dirge" is a setting for choir and orchestra of a Northumbrian poem that in ancient days was recited as a wake or watch over the dead. Persistent drum-beats at the outset create a feeling of dread, and throughout the composer's treatment recalls the days when the Church thought it was doing its duty in putting a wholesome fear of after-life consequences of wrong-doing into its charges. The choral writing is complex, and its frequent dissonances proved a little beyond the choir's technical powers. The repeat performance which, for the benefit of the audience, immediately followed the first, benefited the singers not less. They did very much better the second time. That the work made a strong impression was clear from the warmth of the reception given to the composer. Of the Palestrina Mass was given a performance on which both Dr. Vaughan-Williams, the conductor, and the choir may be congratulated, and it is to be hoped for our education's sake that it may also be repeated at not too distant a date. Another very welcome feature in a fine programme was the playing by Madame Adila Fachiri and Miss Jelly d'Aranyi of Spohr's unaccompanied Duet in D for two violins. Their ensemble was perfection, and their performance for executive brilliance and finish and beauty of tone such as is seldom heard in our concert-rooms. It should be said that the orchestra engaged was the London Symphony, led by Mr. W. H. Reed.

MISS ERZSI BREINER.

Miss Erzsi Breiner, a young pianist from Budapest, who made a first appearance here in a recital at Wigmore Hall, proved to be a player of temperament, but as yet of unformed judgment. She played Schumann's Sonata in G Minor with warmly emotional feeling, which, of course, was not out of place, although even here a natural impetuosity might with advantage have been tempered with greater discretion. But the same treatment did not do at all in the case of the Five Sonatinas of Scarlatti. These were hurried, and the heaviness of the left hand and erratic rhythm too often undermined the listener's pleasure in the player's good qualities.

VOICE, VIOLIN, AND PIANO.

There was much to enjoy in the recital given by Miss Marguerite Davis, Miss Winifred Small, and Mr. Maurice Cole at Æolian Hall. To meet with two native works of such geniality in the same programme as the violin and piano sonatas of John Ireland (in D minor) and E. J. Moeran is as rare an event as it is an agreeable one, and to hear them played as well as on this occasion by Miss Small and Mr. Cole added much to the pleasure. These young players are well matched. Both throw themselves into the music with immense energy and gusto, and both are most competent executants. The soaring phrases of the Ireland found their right medium in the violinist's rapturous singing tone. Moeran's, of the two, is the more concise work. It has a beautiful slow movement, and all the beauty was revealed in this performance; and the finale was played with a verve that carried the audience "off their feet." Miss Small, unfortunately, was not heard in solos, but Mr. Cole played in brilliant fashion a group which included Ph. E. Bach, Brahms, Arensky, and F. d'Erlanger. The cultivated style of the singer, Miss Davis, could be appreciated in the leider, and the English and French songs. Her expression was well-judged, and her tone pleasing. Some of the lighter things were sung with real charm. Her singing of the operatic songs should not be criticised, for she was suffering from a cold. But even in the best conditions Ponchielli's "Suicidio" aria would be unsuitable, since it is written for a dramatic type of soprano.

TRINITY COLLEGE OF MUSIC.

At Æolian Hall a concert was given by students of Trinity College of Music attending the chamber music classes under Mr. L. Lebell and the choral classes under Mr. Alec Rowley. Vivaldi's Concerto Grosso in E Minor, as arranged by Mistowski, one of the chief features of the programme, was excellently played by Eric Coleridge, Reginald Leopold, George M. Melachrino, Julia E. F. Cave, Winifred T. Stiles, John A. W. Woodhouse, Gastone Marinari, and Miriam Anglin. There was vigour and spirit in the quick movements, the texture of the playing was firm, the lines of the largo smoothly drawn, and throughout the phrasing and ensemble could be unreservedly praised. Only on one point may exception be taken—the tone of the leader, who in all other respects was most capable, might be improved in quality. At the beginning Mozart's Flute Quartet in D (No. 25) was played by Emily D. Scott and Annunzio Mantovani, together with two of the performers afterwards engaged in Vivaldi work, and during the afternoon two soloists were heard. One was Catherine O'Brien, a pianist who at other times, as now in Glazounov's Theme and Variations: Op. 72, has given proof of well-developed powers; the other, Gastone Marinari, is a 'cellist whose style has distinction, and whose considerable technical command found scope in the "Abendlied" of Schumann and in Popper's "Elfentanz." The choir's part in this pleasant entertainment comprised old and modern music. They sang delightful madrigals of Henry Youll (1608) and John Ward (1613), and then turned their attention to T. E. Dunhill's cantata, "John Gilpin," and to both the old school and the new did full justice. The voices were freely and frankly emitted, the tone full-throated and ringing. An excellent point was the clearness of the words, which added much to the enjoyment of the audience. Mr. Rowley conducted the choral items, and Mr. Lebell the concerto.

MISS DOROTHY HESS.

Miss Dorothy Hess, the young Leeds pianist, has been making progress since she first appeared at a recital a year or so ago. At Wigmore Hall she played Bach (Italian Concerto) with delightful ease and spontaneity, and with subtle feeling for tone and rhythm. In Schumann's "Kreisleriana," too, she was perfectly safe, and gave a performance full of warmth and energy, variety and character. But it was otherwise with Beethoven's Sonata in A flat, Op. 110. To say that Miss Hess will never be able to give an adequate reading of a work that even giants of the pianoforte approach with diffidence would be going too far; but the time is not yet.

MR. EDWARD ROBERTS.

It is to be feared that Mr. Edward Roberts will for some time have to possess his soul in patience, and in the studio, before he is able to do justice to himself or to such a programme of songs as he presented at Wigmore Hall. His tenor voice is big and heavy; but it is heavy with the wrong sort of weight. It does not move; it has no spring. He tries to lift it, but it will not be lifted. Then the stream of sound is too broad; too dispersed. Quality suffers from the lack of concentration, and intonation, too; for to this must be attributed the falling from pitch in the high tones rather than to a bad ear. And, of course, there can be little variety of colour. All these faults come from a wrong method of breathing (breath preceding voice), and can be cured by the right one by which the tone is sustained on the supporting column of breath. As far as could be seen, Mr. Roberts seemed to have qualities that make a pleasing singer. He has cultivated tastes and a sense of style, and in quick songs that did not try him so severely, and in which he could use his mezzo voce, succeeded in giving pleasure to his audience.

LAMOND.

Now and then, after too long intervals, Mr. Lamond returns to show us that although almost every week some new and admirable pianist arises he still keeps his place in the front rank. At Wigmore Hall last Saturday he once more gave an entire Beethoven programme, playing the familiar "Pathetique," "Appassionata," and C Minor (Op. 111), sonatas with a mastery almost unrivalled to-day. His conception of the C minor was on a lofty plane; the first movement was nobly dramatic, the second was played with great delicacy and brilliancy. Before the F minor he played the Rondo in G, and it would be difficult to imagine a performance of more enchanting lightness and grace. The hall was full, and the audience enthusiastic.

BOURNEMOUTH FESTIVAL.

Much British music, including a number of new and unfamiliar works, will be heard at the fourth Bournemouth Festival, which this year is to last for ten days, from April 16 to April 25. Among the symphonies to be played are Vaughan-Williams' "London," Granville Bantock's "Hebridean," Hamilton Harty's "New Irish," and Stanford's "L'Allegro ed il Pensieroso," while the younger school will be represented by Beslay's "Portrait of a Dancer in Red," O'Connor Morris's "Two Pieces Founded on Irish Tunes," and his violin concerto, Harry Farjeon's piano concerto, a processional march by Montague Birch, Robert Chignell's "Romeo and Juliet," a tone-picture entitled "The Unknown Warrior," by Mozart Allan, and a suite, "Captions," to which five composers have contributed—Arthur Bliss, Herbert Bedford, Eugene Goossens, Felix White, and Gerard Williams. Mr. Rutland Boughton is bringing the Glastonbury Players, who will give performances of "The Immortal Hour" and "The Queen of Cornwall" under his direction. Sir Dan Godfrey, is, of course, at the head of affairs. Other well-known conductors supporting him are Mr. Hamilton Harty, Mr. Adrian Boult, and Mr. Jan Hurst. Many distinguished singers and solo instrumentalists have been engaged.

That Herr Mayr, the Dr. Ochs of last year's "Rosenkavalier," is returning to Covent Garden in May, will be good news to operagoers. Other well-known names to figure in the German season are those of Madame Lotti Lehmann, Madame Ljungberg, Madame Kappel, and that fine Wotan, Friedrich Schorr. Also, it is given out that most interesting engagements have been concluded with two famous singers who are still unknown to London audiences—Miss Toti dal Monte and Madame Jeritza. Both have sung a great deal in America. Jeritza is said to have a repertoire of sixty operas, comic as well as "grand." It was when she was singing in Strauss' "Die Fledermans" at Ischl that she first attracted the notice of the Emperor Franz Josef. "Why," he asked afterwards, "must I see old women at the Court Opera when there is such a lovely young one with such a beautiful voice?" Soon after, she was seen and heard in Vienna, for her engagement at the Court Opera followed as a matter of course upon the heels of this expression of Imperial approval.

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FROCKS AND FANCIES.

Country Clothes—Camisole Skirts—Step-into Corsets: But Your Hat Must be Fitted—Straw Shoes and Straw Invades Your Writing Table—Feathers as Embroidery—The New Easter Eggs.

What a blessing it is that country clothes and clothes for travelling have grown so simple. In the right kind of tweeds and a polo shirt you can go almost anywhere. How long the polo shirt is going to last I don't pretend to prophesy, but these are so cheap now that if you have two or three and wear them hard you won't be extravagant. For the coming warm weather the new silk stockinette affairs will be delightful. I bought an awfully good one last week, finished off with a row of little steel buttons along the shoulder and with two pockets, for 12s. 11d. It was in rust, and they had them in greys and browns and fawns as well.

The Skirt Question.

The new way of making a skirt by hanging it on a bodice top is tremendously convenient for the hefty type of female, the size of whose waists and hips is an uncertain quantity. They have their disadvantages, though, when it comes to wearing them under thin blouses or jumpers, since they obviously mean a return to the camisole. When you are buying a ready-made skirt—and, of course, lots of us simply have to, nowadays—this is the safest type.

Patent Leather.

There are no end to the uses of patent leather in these days. In one scene in the Palladium chorus the girls wear whole tunics of it, and in a very smart Bond Street shop I saw a white crêpe-de-chine jumper with pockets bound with this. The explanation given to me was that they stood the strain of a fob better than cire ribbon!

Step-into Corsets.

Have you seen the new step-into corsets that Gossard's have evolved? They are a wonderful combination of milanese, brocade, and elastic—the milanese acts as a brassière, and the brocade is placed where the strain is greatest, with the elastic to ease it off. The shoulder straps are elastic, too, and what lacing has to be done is done on the hips. Their new dancing corsets have the undone-in-a-moment patent tab fastening.

Balance.

As sure as ever we simplify life in one direction we complicate it in another. We may have all-in-one lingerie, and step-into corsets, and pull-on jerseys, but we've got to have a fitted hat! If you have any pretensions to being up to date at all you must possess at least one felt hat which has been pinched and pulled and pinned and pressed, and otherwise tortured into shape upon your head, and when you've a sixty-pound-a-week salary you have half a dozen at least—one for each morning in the week, so to speak. Some of the very newest have just one wee flower tucked in somewhere. I saw a cyclamen hat the other day with one deep violet ranunculus at the side.

Straw.

Who would ever have expected to find expensive shoe-shop footgear made of straw? These, I assure you, are going to be much in demand this summer. Whether they are going to be comfortable or not I don't know, because I haven't tried them, but they should be cool. The best are made of the finest panama straw bound with brown kid, and cost about 60s. a pair. An ordinary cane shoe cost less than a pound; these are cut rather on the lines of a brogue with a lowish heel.

Your Writing Table.

Straw makes the newest blotter, too, curiously enough—plaited straw with the edges turned over to hold the paper, and then decorated with a lattice-work of very vividly dyed raffia. I saw these in the Burlington Arcade, and loved them!

Artful.

Mrs. William Harris, who seems to have set her heart on becoming famous both as a lingerie and dress expert, and as a giver of wonderful parties in her studio in Albemarle Street, completely took me in last week. On the long gold curtains hanging from the head of her bed I saw what looked like a marvellous splash of blue embroidery with her initial in the middle of it—actually it was a vivid blue plume pen, the pen part tucked into a slit, and the rest of the feather held close against the curtain. This is very effective, for you could change your colour scheme at any moment.

Headdresses.

I don't think I've ever seen so many different kinds of headdresses as I found at her now famous party for Marcelle Meyer, who came over from Paris for one broadcasting concert, and just gave this recital for her friends. Mrs. Emile Mond wore a wreath of what seemed to be gold mistletoe, and Mrs. John Drinkwater wore a Bacchante wreath of gold grapes—it was not an ordinary wreath, but real huge bunches! Mrs. John Hunter had a woven gold turban, and our hostess a marvellous Russian affair of latticed pearls.

Patchwork Shoes.

Although we've been promised that the plain satin court shoe is to be supreme, it doesn't seem to have materialised. The newest evening shoes are all aglitter and aglow with colour, and quite startling were a pair of patchwork slippers, the pattern made of uneven crazy pieces of embroidery in all sorts of colours, and outlined with gold thread. This gorgeousness has even spread to our boudoir mules, for the plain ones have given place to those covered with hand-embroideries, and if you have daisies embroidered you have a bunch of daisies in place of the usual tuft of feathers—or if almond or lilac blossom is your choice, well, those each have their posies of flowers to correspond.

Brilliant Easter Eggs.

Never have I seen so many Easter eggs—not only the chocolate and lovely almond-paste ones, but others filled with trinkets and knick-knacks. Paste slides are in some of the tiniest of them, shoe buckles in the second sizes, and large ones hold evening bags made of glittering diamente in multi-coloured patterns, and fitted with lipstick, powder, and cream boxes. I've even seen a marvellously enamelled pair of opera glasses reposing on a bed of coloured cotton wool, inside an egg covered with lovely old tapestry. It was not cheap!

Shoe Buckles.

Writing about shoe buckles it seems that the very last shred of superstition has been torn away, for I've seen shoe buckles in a design of a peacock with outspread tail studded with coloured stones in real peacock shades. We should never have dreamed of wearing such a thing a few years ago, when the peacock and his feathers were considered the unluckiest, although the most decorative, of trimmings. Perhaps the vast numbers of those little "peacock" brooches to be seen in the shops in the Rue de Rivoli in Paris may account for the peacock's popularity now.

THE MAGICIANS' CLUB.

Ladies' Night.

The Ladies' Night of the Magicians' Club, held at the National Hotel on Sunday last, saw the début of Mr. R. H. Gillespie as a magician. Somewhat nervously, and apologetically, the popular managing director of Moss Empires, Ltd., produced a case, all the outer covers being made of tin. The box was closed, immediately opened again, and there reposed a bottle of whisky! Loud cries of "encore" were not gratified, and one suspected Mr. Gillespie had no more tricks up his sleeve! Mr. Gillespie did not fulfil his promise that he would "make a mess of the trick," because it was quite well done. He said he wished he had Mr. Mander's "volubility" or Mr. Godfrey's "kidding." Both these gentlemen presented capital magical acts. Mr. Mander, described by the chairman as "our young champion," was in good form, and Mr. Godfrey's inconsequent air is a great asset to his clever performance. His "thought-reading" act with Mr. Gillespie as assistant was well put over. Autoson, with a clever musical automaton show in which a dummy plays the concertina, and does other clever things; Moss and Grass, comedy duo; Miss Pops Lane singing "Cigarette"; Madame Valera's mystifying clairvoyant turn; Commander Henry Hunt's artistic and clever sketching; Miss Elsie Saunders and Mr. Russell Owen's beautiful singing; and finally Graham and Geoffrey in their new act, which we noticed fully on its production at the Canterbury recently, all did well.

Mr. Gillespie at the interval expressed his pleasure at seeing such a fine gathering. The club was making enormous progress, and they had 100 new members since April, and would soon reach the 1,000 mark at which they aim. They were very pleased, he said, to welcome back Mr. Oswald Williams, who had made such an enormous success in Australia. It would not be long, he thought, before magic regained its erstwhile popularity in variety.

The company included Mr. and Mrs. Will Goldston, Mr. and Mrs. Arthur Prince, Mr. Oswald Williams (wearing a remarkable chain containing the badge of every magical society throughout the British Empire), Miss Rae Warwick, Mr. and Mrs. E. T. Narr, Mr. Louis Gautier, Mr. Hamilton Heinke, Mr. and Miss Tree, Capt. Vanderkiste, Mr. Harold L. Salter, Mr. J. C. Pickstone, and Mr. Ferguson Arthur.

April 29 is "Buttercup Day" in aid of the Royal National Orthopædic Hospital, and an appeal is made for helpers to sell the emblems in the city. The hospital has 300 beds always occupied, and there is a long waiting list of crippled children needing attention. It is stated that under 2 per cent. of the patients are from the borough in which the hospital is situated. Those who are willing to help in this worthy cause, either by donations or the sale of buttercups, are asked to communicate with Mrs. Wilfrid Ashley, 3, Whitehall Court, S.W. 1.

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FROM THE PROVINCES.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. Jas. M. McCann; Mus. D., Mr. S. P. Swanton.—The farewell visit of Mr. J. A. E. Malone's Co. in Barrie's play, "Peter Pan," drew a good house on Monday. The leading rôle of Peter Pan is sustained with distinction by Miss Maisie Darrell; Mr. Lionel Gadsden and Miss Marguerite Morton also take leading rôles. The effects, as usual, are wonderful.

ROYAL HIPPODROME.—R. M., Mr. George Dobler; Mus. D., Mr. Robert Stall.—Rigoletto Brothers, who are described as a complete variety programme in themselves, top the bill with every element of success. Jack Wynne and Co. stage "His Lucky Day," and D. and P. Mirando execute some startling gymnastic feats. As a comedian Mr. Bert Maddison is in the very front rank; and Miss Lily Long, comedienne, upholds her high reputation. Also here are Ike Freedman, Two Babs, and Agar and Young.

EMPIRE THEATRE.—G. M., Mr. Gerald Morrison; Mus. D., Mr. J. C. Evans. A novel revue, "Topical Times," in seven scenes, forms the attraction here. The leading comedian is Mr. Bud Flanagan, who knows how to amuse an audience; and other principals include Mr. Jack Buckland, Mr. John Herridge, Miss Marie Vivian (whose rendering of several catchy songs creates a furore), Mr. Bobbie Vincent, Bebe Buckley, Vi Turnbull, etc.

GAIETY THEATRE.—G. M., Mr. John Quinn.—Vaudeville is sustained here by the Six Alhambra Girls, in music, dancing, and harmony; and Billy Riddle, comedian.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—"Alf's Button" revisits here, and enables audiences to see Mr. Sinclair Cotter in his original character. Also appearing are two other actors in their original parts—Mr. Ambrose Thorne as Bill, and Mr. Arthur Pitt as Mustapha, the wonderful Oriental. Needless to say, Messrs. Cotter and Thorne evoke a continuous state of merriment, and Mr. Pitt is a picturesque Mustapha. Mr. Kenneth Carlisle makes a good Slave of the Button; Messrs. Chas. Cliffe and E. Hanker are capital N.C.O.s, and the two officers are adequately undertaken by Messrs. Emerton Court and F. Wyndham Goldie. Miss Gwendoline Hubbard is good as Lady Isobel; Miss Marjorie Hughes gives a capital study of Liz Walker, and Miss Elaine Garreau makes an attractive Anis al Janis.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth.—That old favourite, "The Private Secretary," is presented by Mr. Cecil Barth, and affords local audiences a happy evening. Charles Hawtrey's play finds Mr. George Goodwin as the dictatorial and amusing Mr. Cattermole, and right well does he do his work. Then there is Mr. Chas. R. Walenn as the Rev. Robert Spalding; he proves a happy choice, and gives a finished performance of the innocent cleric which was in admirable contrast. Mr. Ivor Guantlett in the conspiratorial rôle of the Private Secretary shows a happy youthfulness and abandon, and Harry Marsland is in the safe hands of Mr. J. Laird Hossock; while Mr. Robt. Chester as the M.F.H. was best in the confidences scene. Some good work was put in by Mr. Richard Fairfax as the ambitious tailor anxious to be a gentleman. Miss Bertham Northam showed what an accomplished actress she is in a moderate part as Miss Ashford, and the two girls were played in buoyant style by the Misses Dora Barnes and Cora Wilcock. Miss Antonia Brough was also a capable landlady.

ALHAMBRA THEATRE.—P., [illegible] and C. Finch; Mus. D., Mr. David Cochrane.—Following the pantomime, "Hello! Wembley" is presented by the Gordon Productions, and is a capital entertainment. Ally Attwell is an excellent comedian as leader; Reg Harrison in support is all that can be desired, and admirably supplements the fun; while as a novelty, Gipsy Nan, the Australian mystic, is amazing. May Edney and Midge Wood, with Fred Santley and the Four Virginias, are well in the picture. Others assisting are Harry Whiting, Gordon Attwood, Elsie Price, and the Four Daisys.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Crondace.—Messrs. Ray Bros. present here a musical burlesque, entitled "Happy," in which Miss Pat Burcott, Mr. Fred Renon, Mr. Vincent Ayden, and Rolls and Falls appear as principals, and give a capital show. They are supported by Ray's Brass Band, the Eva Baines Dancing Girls, Miss Olive Constance, and Messrs. Harry Jay and Felix Ford.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. C. E. Phillips; Mus. D., Mr. Gilbert Smith.—Capt. Bairnsfather's revue, "'Ullo!" is here. Ole Bill, with Billy Bennett as that individual, is a scream, and Louis Holt backs him up well. Miss Betty Bright as the leading lady has an agreeable voice, and acts with charm; and Ted Cavan and Dan Booker are also prominent artists. Supporting them are Olive Moore, Edward Carlyon, and Jean Lester, with the "'Ullo" Girls.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Mr. Thomas F. Convery is presenting the revue, "On the Dole," here. Albert Burdon as leading comedian is excellent. Vie Vienne in song and dance contributes vivaciously to the programme. Douglas Wakefield, Johnny Kavanagh (a favourite here), and Syd Railton are in good form, and Ada Burdon acts with grace. Harry Clayton and Billy Russell also appear in the company with much credit.

HIPPODROME.—P., Variety Theatres (Birmingham), Ltd.; M. D., Mr. Chas. Gulliver; M., Mr. Jas. W. Kilgour; Mus. D., Mr. H. Henderson; Mus. Bar.—The Cranston Heath Productions present the revue, "Fags," and features one of the smallest actors in the world, known as Mascot, described as the English Jackie Coogan. He is certainly a good artist. As the principal comedian Charles Jones delighted everybody. The audience were much taken with Noreen, who has a charming personality. Then Nell Grennon did two or three good things, and the Brass Five performed popular selections. Johnny Walker was one of the chief artists who made his mark on the audience. Among others were Thelma Hamilton, who in character was quite pleasing; Raby Duval, Charles James, Billy Seymour, Edward Humphrys, and Paul Trent; and one should certainly not omit to mention the fine support given by Arthur Goddard.

CARDIFF.

EMPIRE.—A. M., Mr. C. T. Hutchison.—A visit of the British National Opera Co. is an event which musical Wales has long anticipated, and the first series of operas presented at Cardiff this week have drawn packed houses. On Good Friday the sacred festival drama, "Parsifal," drew a large audience, by reason of the assistance rendered by the Cardiff Musical Society. A second week's repertoire is opened next week by "Madam Butterfly," and this opera, with "The Mastersingers," is being eagerly awaited.

EDINBURGH.

LYCEUM.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Stanley Shuter, junr.; Mus. D., Mr. Albert E. Burke.—The Carl Rosa Opera Co. opened a fortnight's engagement on Monday with Offenbach's "The Tales of Hoffman." The great work of the French composer received a splendid interpretation. Mr. William Boland in the name part sang and acted in delightful style; Mr. Appleton Moore as Coppelius, Dapartutto, and Dr. Miracle, imparted a sardonic humour to all the characters, and his fine voice was heard to much advantage. Miss Beatrice Miranda as Guiletta and Antonia acted with her usual charm, and sang with much expression; Miss Olive Gilbert was an admirable Nicklaus; while Miss Lilian Phillips rendered exquisitely the air of A Voice. Mr. Frederick Clondon displayed his customary artistry as Spatanaznia and Crespal, and the other parts were done with rare excellence. Mr. Charles Wobber conducted, and received two recalls at the close of the performance.

ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; M. D., Mr. Fred Collins; R. M., Mr. W. Scott Buccleuch; Mus. D., Mr. Jas. H. Herkes.—Mr. Albert De Courville presents the revue, "Flirts and Skirts." The company includes that clever comedian, Mr. Syd Howard, who is seen at his best; and Miss Lols Raine, Miss Kitty Prince, Mr. Garry Lynch, Mr. Cliff Martel and Rogerson.

KING'S.—M.D., Mr. A. Stewart Cruikshank; M., Mr. John E. Masterton; A. M., Mr. Robert Brown; Mus. D., Mr. A. Douglas Willcox.—Miss Violet Vanbrugh and Co. are appearing in "The Letter of the Law." The part of Mrs. Ogilvy, in which Miss Vanbrugh is seen, offers many opportunities for the display of her powers, and her performance covers a wide range of emotional feeling. Miss Leah Bateman gave a brilliant study of Lady Rorke. Miss Prudence Vanbrugh's impersonation of Cynthia Ogilvy was a pathetic, moving creation; and Miss Mary Sheridan acted brightly as the Hon. Penelope Foxglove. Mr. Tom Shelford made the most of his opportunities as Sir Simon Mallory, and Mr. Leslie Perrins was admirable as Guy Dissington.

EMPIRE.—M. D., Mr. R. H. Gillespie; M., Mr. Joseph Nelson; A. M., Mr. Jas. R. Hill; Mus. D., Mr. Felix Burns.—A complete change from musical variety is given in the programme of the Royal International Circus at the Empire this week. The performance is full of interest alike to juveniles and adults, who recall their youthful days. The fifty trained pigeons introduced by Mdlle. Woodford give a pretty and pleasing act; Macfriso, the sea lion, is the last word in animal intelligence; Steve, the boy rider, provides a daring turn; Priscilla Keyes shows her clever educated pony, the Arabian mare Lillie; and English setter dogs are warmly applauded for their work in "The Act Beautiful." The Flying Winskills and Tommy Keyes submit two excellent turns, and the humour of Cornallo and Eddie, Larry Kemble, and the funny mule, Marmaduke, calls forth unstinted laughter.

GLASGOW.

KING'S, LTD.—M. D.s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. Hugh Macfarlane.—That entertaining production, "Katinka," has reached Glasgow again, and the company provided by Messrs. McDonald and Young is in all respects equal to its work. Miss Evelyn Drewe gives a charming rendering of the title-rôle; while the leading comedy part, Thaddeus T. Hopper, is capitally played by Mr. W. S. Percy, ably assisted by Miss Margery Wynn as Mrs. Hopper. As Ivan Dimitri, Mr. Manuel Jones, the Welsh tenor, makes quite a good impression, and excellent support is given by Miss Irene Lister (Olg A. Nashan), Miss Stella Gastelle (Tatiana), Mr. A. E. Johnston (Strogoff), and Mr. Walter C. Baxter as Knopf. Under the direction of Mr. William Robins, the chorus and orchestra prove a strong combination.

ALHAMBRA, LTD.—M. D.s, Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—The Co-Optimists are here once again, and they presented a varied and most attractive programme. Davy Burnaby, Melville Gideon, Gilbert Childs, and Austin Melford are still prominent members of the company; while good items are also contributed by Stanley Holloway and Wolseley Charles. The ladies include Anita Elson, Doris Bentley, and Polly Ward, every one of whom does well.

OLYMPIA, LTD.—M., Mr. Alex. Y. Cassells; Mus. D., Mr. John Henderson.—York and Mougan (after their success in pantomime) are most amusing in quaint sayings and funny business. Alex. Main has a fine baritone voice, and sings several songs effectively. In the picture part of the programme a dramatic film featuring Patsy Ruth Miller and Matt Moore, "Fools in the Dark," is showing from Monday to Wednesday, while for the later part of the week "The Black Trail," starring Jack Hoxie, is proving an effective draw.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. T. Wark; Mus. D., Mr. Henry Farmer.—An excellent variety programme obtains here, the principal attraction being a clever duo, Scott and Whalley, who excel in song, dance, and duologue, creating unlimited mirth and winning enthusiastic applause. Nixon Gray is a popular comedian who always brings along something new. Ernest Hastings, the pianist, is also one of the smartest of humorists; while others on the programme are Charles and Irene Vestry, the champion bag-puncher and his dancing partner; Ebery, the man with the wonderful feet; George Lee, introducing life-like character studies; and Dolly Elsworthy, giving the best from her repertoire.

PAVILION.—M. D., Mr. F. A. Lumley, J.P.; M., Mr. J. Kirkpatrick.—Presented here this week is Albert De Courville's autumn revue, "Love and Kisses," a musical entertainment in 12 scenes, the music by Frederick Chapelle. There is an exceptional cast of artists, headed by Chester Field and Dorothy Lena, supported by Jack Browning, Phil Lester, Clifford Harcourt, Dorina Bodley, Midgie Bradfield, Gordon Norville, six speciality dancers, and a full beauty chorus. The singing, dancing, and music are pleasing features, while the speciality items are novel and amusing.

THEATRE ROYAL.—M.D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—The revival of "The Little Minister," one of Barrie's early plays, attracted an appreciative audience here on Monday. The story is an interesting one, and pathos and humour are excellently blended. The comedy receives fine treatment from Messrs. Rimington West-Symes and Oswald Skilbeck's Co., Lady Babbie being charmingly realised by Miss Winnie Crichton. Mr. William Freshman in the title rôle is delightful, and Lord Rintoul is well impersonated by Mr. Fred Emery. Other capable character studies are given by W. A. Mackersy, David Donaldson, Gordon MacIntosh, Francis Ross-Campbell, Kilda MacLeod, and May Ashley.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. Geo. T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullien H. Wilson.—The attraction is "Cartoons," the Tom Webster revue, presented by Mr. Klit-Gaarde. It is a bright and entertaining show which goes with a swing, and is charmingly staged. In the cast are John Rorke, Thelma Dane, Marie Royter, Yvonne Mehro, and Victor Marcel, spectacular acrobatic dancers, Lawrie Howe, and the always popular Benedetti Bros.

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—After an absence of some years the "Blue Bird" returns to Liverpool. On Monday evening a large audience richly enjoyed Maeterlinck's exquisite allegory, the presentation of which was creditable to the Blue Bird Productions, Ltd. Miss Nora Johnston gave a fine portrayal of Night; Ernest Hendrie again delighted with his original part of the Dog; and Connie Ediss earned general praise for her depiction of Fairy Berylune, Granny Tyl, and Neighbour Berlingot. Ernest Leverett pleased with his original character of Sugar; and other principal supporters included Edward Chester (Daddy Tyl, Gaffer Tyl, and Time), Robert Rivers (Bread), Kitty Blakemore (Water), who dances neatly, Mona Macarthy (Fire), and Marion Travers (Light).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. and M., Miss Carpenter.—The resident company are giving a very acceptable presentation of C. K. Munro's comedy, "At Mrs. Beam's," which is being greatly enjoyed. Miss Muriel Aked achieves great success as Miss Shoe, the scandalmonger; Mr. Cecil Parker suits the rôle of the easy-going Dermott; Miss Una Dysart provides a brilliant study of the scheming Laura; Mr. James Harcourt is excellent as Burrows; and others prominent are Miss Elsie Irving (Mrs. Bebb), Mr. Hugh Williams (Colin), and Miss Primrose Morgan.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. and M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—Another new show is here in the form of "Cabaret Calling." There is an abundance of fun, fine novelty dancing, and several original sketches, all of which go towards making a most acceptable evening's entertainment. Foremost among the artists are Bob Stevens, a smart comedian, and Jane Ayr, both of whom work hard towards success. Others helping include the Operatic Eight, Mina Leon's Imperial Trio, Wyn and Ivy, Leonard Stebbing, and Ken Douglas.

EMPIRE.—P., Moss' Empires, Ltd.; L. and M., Mr. George Manners.—"Tricks," the new revue, is putting in a second successful week.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—J. Cummings is presenting a funny revue entitled "Peg Tops," in which appear Arty Ash, Leo Brooker, Bernard Granville, Eva Green, Ida Lyndon, Dorothy Derry, Billie Barlow, Doris Daynes, and Bert Brooks.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—The Broadhead Players, who met with much success on their recent visit, are here again, presenting Walter Howard's stirring drama, "Seven Days' Leave," which is meeting with much acceptance.

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. C. W. Chambers.—A very agreeable evening's entertainment is provided here this week by M. Barry O'Brien's presentment of Gertrude Jennings' comedy, "The Young Person in Pink." The inclusion in the cast of Miss Sydney Fairbrother in the character rôle of Mrs. Badger—a most effective comedy figure—is a special attraction; a charming impersonation of Leonora is given by Miss Oliver Brookes; and other excellent performances are those of Mrs. Arthur Whitby as Lady Tonbridge and Mr. Robert Mawdesley as Lord Stevenage, the remaining parts being all satisfactorily filled.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. Norman H. Roscoe.—Mr. Chas. Macdona has here a talented company of players in J. M. Barrie's "Quality Street." The atmosphere of England during the Napoleonic wars is delicately reproduced and maintained, imparting old-time grace and mellowness to the story, which is played throughout with nice tact and skill by all concerned. Miss Jean Sturrock makes a delightfully sympathetic Phœbe, and is well accompanied by Miss Edith Hunter as sister Susan; while Mr. G. Alexandra Wright gives a capital performance as Ensign Blades, and the various picturesque and social rôles which fill in the picture are all suitably distributed.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—A breezy, amusing, and up-to-date show here is Joe Morrison's quick-fire revue, "Jazzland," with a long list of items and many burlesque and musical specialities. The principal players are Charlie Wood, Bryant, Maisie Terriss, Eleanor Smith, and Joe Morrison's Syncopated Orchestra.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—"On With the Dance," Mr. Chas. B. Cochran's super revue, concludes here this week after a highly successful run.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Mus. D., Mr. Alfred Haines.—A capital vaudeville programme here includes Arthur Prince, the prince of ventriloquists, in his "Insubordination" sketch; Hilda Glyder, in original songs, well sung; William Barr and Daphne Hope, in "A Belle, a Beau, and a Balcony"; The Spyras, in clever acrobatic novelty, "Porter No. 17"; Clay Keyes, the "Ace" of Clubs; Paddy Saunders, that "Designing" Chap; and Fyne and Hurley, in some excellent burlesque.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—A return bid for the favour of local audiences is easily achieved here this week by Ernie Lotinga's musical burlesque show, "The Loom," in which Arthur White, the popular comedian, is the big feature. The long cast renders excellent support, especially prominent and successful being Daisy Bindley and Jack Dalglish, while the Merry Macs Sextet contribute some attractive speciality dancing.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—Mr. Ventom Swift has a big show here in the new revue, "Alive in 1925," well described as a swift show of "spice, speed, and sparkle." A selected company includes Dan Rolyat, the popular comedian of musical comedy fame; King and Summers; the 2 Junes (Ida and Grace), in their latest speciality dance successes; George Betton, comedian; Val Stanley's Empire Brass Six; and many other smart performers who add their quota of vim. Ventom Swift himself conducts the augmented orchestra.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. Geo. Steel; Mus. D., Mr. Chas. H. Bayley.—The strong dramatic quality of Sir Hall Caine's play, "The Prodigal Son," is admirably brought out by the Broadhead Players here this week. Mr. Aigernon J. Hicks and Mr. Atholl-Douglas are excellent as the brothers Magnus and Oscar Stephensson; and the strenuous passion of the tale is equally well exemplified in the acting of Miss Marie Paxton as Helga Neilson. Mr. William Clayton as Factor Neilson adds strength to the interpretation, and others who do well are Mr. Vane Tempest, Miss Amy Hardcastle, and Miss Hilda Malcolm.

RUSHOLME THEATRE.—G. M., Mr. Arthur W. Belt.—The Repertory Co. established here are doing well in an adaptation, by Norman Partriege, of "David Garrick (The Actor)," preceded by Gertrude Robins' little domestic play, "Makeshifts."

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. E. Merton-Pool.—Madame Lydia Kyasht, the famous Russian danseuse, supported by her talented corps-de-ballet and the Russian Balalaika Orchestra, had a magnificent reception from a full house on Monday night, every item of the unique programme being enthusiastically received. Under the title of "A La Russe," Mdme. Kyasht gave several charming ballets, in which her reputation as an artistic and clever dancer was fully sustained, the most picturesque item being a "Russian Wedding Festival," Gipsy Scene," "Turkish Patrol," and Pagliacca." The Balalaika Orchestra and Jazz Band was a pleasing feature, and the ensemble singers came in for well-merited applause.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—The drama, "The Fatal Wedding," is presented here, with Messrs. Charles Burdon, Leonard Dainton, J. Russell Bogue, Sidney Derick, Tom Beasley, Misses Clare Hutchison, Roma Pendrous, Bessie Whitfield, and Mabel Wetherall (Little Mother) in the cast. Madam Walker's "Little Wedding Bells" are an interesting feature.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Storey; Mus. D., Mr. Bernard A. Hannah.—Mr. Fred Karno presents his revue, "Miss 1925," and it is having a gratifying reception. The music is tuneful, with catchy songs, pretty costumes, and a good company headed by Harry Herbert as principal comedian, and Doris Ashton, a capable leading lady, well supported by Woolmer Young, Stanley Fields, Lance George, Katie Kay (in song and dance), Carr and Parr (speciality dancers), and an efficient chorus.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. W. B. Gibson; Mus. D., Mr. W. Bingley.—A bright and entertaining revue, "Pages," is presented here by Western Productions, in twenty smart episodes. There are spectacular scenes and novel effects, pretty dresses and tuneful music, whilst wit and sparkling humour runs throughout. A strong cast is headed by Billy Blackburn (a smart comedian) and Nellie Turner (a clever singer and dancer), whose joint efforts are ably supported by Chas. Berkeley, Childs Bros., Diana Maxwell, Doffe Woodhill, Phyllis Adair, the "Quaint Q.s" (a quartette of harmonising vocalists), the Eight Primrose Girls, and a daintily costumed chorus.

ATTERCLIFFE PALACE THEATRE.—P. and G. M., Mr. Arthur R. Walker.—W. C. A. Hill and George Grant present a farcical musical entertainment, "Right Away," in seven scenes. The cast includes Stokey Croft, Harry Exel, Chasey, Hicks and Pass, Rhys Davis, Gertrude Glenn, May Rose, May Mac, the Maymacebor dancers, and "Right Away" beauty chorus.

YORK.

ROYAL.—L. and M., Mr. Percy Hutchison; A. M., Mr. Follett Pennell.—Mr. George Manship's Co. in "The Eye of Siva" had a cordial reception on Monday last from a crowded house. Mr. Travis Green gave a thrilling rendition of the trying part of Norris Clay, and is to be complimented upon a really clever performance. Mr. George Manship was in every sense a success as Paul Harley. Mr. Leo Danvers Heron played Bill Haversham in a light, eccentric manner, exactly suitable to a rôle; Mr. Thomas Nox's Ah Fu was a character sketch of marked ability; and Mr. Theo. Charlton was in every way suited to the part of Capt. Barton. Miss Cecil Fox acted with vivacity as Hilda Norbury; Miss Sheila Ross was quite acceptable as Chris. Haversham; and Miss Nancy Roberts gave a quaintly humorous sketch of Mrs. Marsh. Mr. Jas. Donatus (Rama Dass) and Mr. Henry Carter (Inspector Wootton) complete an excellent company.

At the New Hippodrome, ACCRINGTON, Mr. Jack Bastow presents the revue, "Dashes." The cast includes Jack Bastow, a capital comedian; Cliff Dacre, baritone vocalist, renders his various items in a satisfactory manner, and Dorothy Rivette proves a charming comedienne. The chorus is strong, and the staging excellent. At the Princes "Tess of the D'Urbervilles" is the attraction.

At the Theatre Royal, ASHTON, the Denville Players are presenting the favourite old drama, "The Little Breadwinner," by J. A. Campbell. Young persons have a good show in the cast, as well as older players, and the story is deeply interesting and pathetic. A young aspirant to theatrical honours, Miss Edith Moss, assumes the child's rôle of Meg, the little breadwinner, and does it well. Able support is given by the leading members of the company, including Misses M. Hobart, M. E. Grayson, M. Camfield, E. Kington, and Messrs. Rex Gerard, G. Raymond Wallace, A. Forbes, Bert Atherton, Leonard Tremayne, D. Thompson, and Horace Lionel. At the Empire Hippodrome is the revue, "Stop Flirting," toured under the direction of Leslie Moreton and Guyton Heath.

At the Hippodrome, BIRKENHEAD, Frank E. Franks presents the musical revue, "Dole Stopped." It is full of humour, which is in the good hands of Bud Richie and J. E. Franklin, while the vocalism and dancing of June Stirling is much appreciated. A feature of the production is the singing of the Franco Male Voice Octette, and a good company includes Scott Banner and Iris Tate, Evan Jones, Cormack O'Shane, Huntley McDonald, N. Dale, Louis Ward, Dave Walker, Harry Stafford, Haywood and Hay Iris, the Elsie Segname Trio, and the Yankee Doodle Girls. At the Argyle, Wilkie Bard and Co. in "The Turkish Bathman" top the bill. May Stevens, Ted Clarke and Bob Roberts, Hugo Darty and Partner, Elton Black and his Heilan Lassie, and Belle Harrison are all good turns, the Houston Sisters and Charles Penrose and Partner having a big reception.

At the Grand Pavilion, BRIDLINGTON, the La Paulettes are the star attraction in a novel comedy and acrobatic act. In the Floral Pavilion, Garadine and his famous orchestra have been drawing large audiences. At the Spa Opera House we have Fred Astley's big stage circus, with a full company of clever artists.

At the Prince's, BRISTOL, a personal farewell visit is being paid by Mr. George Graves, with an all star cast, in the musical comedy, "The Merry Widow." The play has met with a wonderful reception from large houses. At the Theatre Royal, G. Carlton Wallace's repertory company present with great success the domestic drama, "The Eyes of the World." At the Hippodrome, Joe O'Gorman and his Irish Players present "Irish and Proud of It," in seven scenes. The cast includes Philip Becker, Monica Daly, Dave O'Toole, Lily Edwards, and Joe O'Gorman. At the Empire, Lew Lake presents a revue, "Don't Go Away." The cast includes Eddie Emerson, Dolce Cazziels, Arthur Kingsley, Georgina Quartet, and the Twelve Estella Girls.

The Theatre Royal, BATH, has been closed during Holy Week, but reopens to-night for Easter with the ever popular "Belle of New York," presented by J. Bannister Howard's Co. At the Palace the Kenian Productions are playing the revue, "What'll I Do?" in which Mark Rivers sustains the leading comedy rôle. The brilliant violinist, Marie Hall, is playing at the Pump Room concerts to-day (Saturday). Mr. T. A. Adams has been appointed manager of the historic Assembly Rooms.

At the Prince's Theatre, BRADFORD, Messrs. Macdonald and Young present the comedy, "Pollyanna," the principal parts being in the hands of Miss Jill Esmond-Moore, Cecil Mannering, Cathleen Drago, and Georgina Wynter. The farcical comedy, "His Lucky Wife," with Wm. De Lacy and Amy Osborne in the lead, is at the Palace.

At the Royal, BILSTON, is the comedy revue, "Fetch a Policeman," presented by Bert Thomas, supported by a capable company which includes Florence Eden, Kathleen Nuttall, Athol Sistera, Joe Hodson, and Jack Craig.

A new play, "The Right Age to Marry," by H. F. Maltby, is at the Theatre Royal, BRIGHTON, with a star cast. Another new play, "Courting," by A. Kenward Mathews, is being given at the West Pier, and produced by Archibald Forbes, with Jean Clyde, Angus Adams, Denall Mather, James Raglan, and others, in the cast. "The Officers' Mess" holds the boards at the Hippodrome, with Horace Lane in the lead. "Blue Beard's Eighth Wife" is at the Palace Pier, with Atholl Fleming, Eileen Cuka, and Lenton Murray in leading rôles; while at the Grand the attraction is "The Bad Boy," a comedy burlesque, with Charles Falla in the lead.

At the Palace, BURNLEY, Leonard Lawrence and Co. present the problem play, "The Fake." The leading parts are admirably performed by Leonard Lawrence, Dorothy West-Symes, and T. W. Dunscombe. The George Edwardes production, "The Merry Widow," is at the Empire. The principals include Jimmy Godden, Fred Maguire, James Davies, and Marguerite Ronald. A full chorus and augmented orchestra are under the leadership of Mr. J. A. Decormes. The Graham-Roberts Repertory Co. present Oscar Wilde's "Lady Windermere's Fan," at the Victoria. Mr. Roberts plays Lord Windermere; Mr. J. R. C. Hamilton takes the part of Lord Darlington, and the versatile Miss Edith Rutland cleverly portrays the part of Mrs. Earlynne.

The New Theatre, CAMBRIDGE, has been closed this week, and will reopen on Easter Monday with "Sally."

At the DEVONPORT Hippodrome the variety bill is headed by Gus Fowler, whose sleight-of-hand business is wonderful. Finlay Dunn, at the piano, is another good turn; Alec Kendal is on a return visit with a fresh supply of droll stories and witticisms; Hicken and Rose have some clever acrobatic business; Little Edna is a dainty comedienne; the Dalton Sisters as dancers are both graceful and clever; and Foster Kershaw's impressions complete an entertaining programme.

Harry Warburton's Co. in "Shavings" appears at the DUDLEY Opera House. "Stop Flirting," presented by Messrs Leslie Moreton and Guyton Heath (by arrangement with Mr. Alfred Butt), meets with a flattering reception at the Grand, DERBY, the amusing plot, haunting melodies, and the really clever dancing combining to make the show one of sparkling merit. "The Oom-pah Trot" particularly catches the popular fancy, and "Stairway to Paradise" is another pleasing number. Miss Mabel Harley as Vivian was very charming, and sang excellently, whilst as her lover Mr. Geoffrey Savile handles many amusing situations cleverly. The part of Marjorie gives Miss Phyllis Bourke scope for dainty dancing, and the art of Terpsichore is also expounded with rare success by Miss Helen Cooney and Mr. Patrick Walcott, who are worthy successor of the Astaires. Mr. Frank Lidington also gave a finished performance as Geof. Dangerfield. A great welcome is accorded at the Hippodrome to the inimitable Fred Barnes, who brings a budget of new songs. Another favourite reappearing here is Harry Gunn, assisted by Marjory Fitzallen, in his delightful comedy song scenas. Frank Ginnett and Co., in "The Head Man," introducing the unrideable mule, create much amusement, and the Cycling Brocks present a clever comedy trick-cycling act. Eve Benson has a splendid soprano voice, and a pleasing "turn" is that provided by Margaret Dennis, a dainty comedienne. Laun Howard, a new style comedian and eccentric dancer, and Jack Le Dair, a comedy conjuror, also figure prominently in an all-round strong variety bill.

At the King's, DUNDEE, Jean Bedini's burlesque revue, "Scandals of 1925," presented by T. Elder Hearn, drew capital houses on Monday night, and was received with marked signs of approval. Chris. Silvester is the leading comedian, and he is ably seconded by Claude Lester. The Dainty Danes sing and dance well, and Ivy Usher sings delightfully, while Harry Kynman scores vocally and otherwise. Fred Tooze is a brilliant character actor; Tommy Cook and Jim Quin appear in a boxing scena, and the Scandal Girls contribute some clever work. A special feature is the London Columbia Band, who delight with their varied selections. Beric Hammersleigh's Co. opened the second week of their season at the Victoria with "The Sign on the Door," and they must be commended for their artistic and unforced treatment of the piece. Beric Hammersleigh gives a gripping study of Lafe Regan; Joan Carrington as Ann Regan proves intensely interesting; Walter H. Mitchell plays the villain Devereux with commendable reserve, and other capable artists are Garth Myers, Yver Renaud, Edward Mooney, Ethel Ward, and Lucie Saxon. At the Queen's the Herbert Mansfield Repertory Co. give a fine performance of Sydney Grundy's farce comedy, "The Guttapercha Girl," which is much enjoyed. The Palace is occupied by the Dundee Dramatic Society, who for the first half of the week present "Milestones," and the latter half "Full Fathom Five," a Scottish comedy, by John Brandane. The scene is set in the Western Highlands, the plot being concerned with the diving operations on the sunken treasure ship at Torlochan, and the efforts of the old doctor to keep the summer visitors interested in the little town. With his unconventional methods and the help of his Irish diner, he succeeds with the visitors, and incidentally with the audience. The leading features of La Scala programme are Gloria Swanson in "The Humming Bird" and "The Dawn of a Tomorrow," while the Kinnaird has "Old Bill Through the Ages," Capt. Bruce Bairnsfather's merry burlesque.

At the Grand, DONCASTER, Ruby Kimberley and Jack Tulley (in conjunction with Jay Productions) present the revue, "British Made." The cast includes Myrtle Grove, Fred Gwyn, Marjorie Hancock, Stuart Watson, Madge Waller, Harry Bloom, "The Five British Maids," and Jack Herbert, the popular comedian. At Arcadia the Maxwell-Hallows Stock Co. conclude their season with a brilliant cabaret performance, with Frank Henry, in song; Nellie Hook and Arnold Bell, in song and dance; Doris Brooks, in musical monologue; Miss Lilian Hallows and Mr. W. Lorrimer, in a dramatic episode, "Brass Door Nobs"; Theo. Hook, comedian; Irene Williams, dainty comedienne and dancer; Arnold Bell, light comedian; and a comedy sketch, "Irish Hearts," including John F. Preston and Florence Davis.

At the Crown, ECCLES, the Broadhead Players present the farcical comedy, "Facing the Music," by James Henry Darnley. Winifred Wayne ably depicts Nora, the other "Mr. Smith's" wife. Dorothy Love as Mabel, the curate's wife, undertakes the part admirably. May Day as Mrs. Ponting, and Mary Morosco as Miss Fotheringay, prove themselves good support to the company. Harry Clifford is much appreciated as John Smith, the other "Mr. Smith." Lodge Percy causes much fun as Dick Desmond. Charles Brandon is good as Sergt. Duffell. The Rev. John Smith, curate of St. Martin's, is represented by Douglas Ives in a manner which meets with approval.

At the King's, GAINSBOROUGH, the George Edwardes (Daly's Theatre) Productions have been playing "Whirled into Happiness" to crowded houses. Mr. Leo Franklyn as Matthew was the life and soul of the piece, and he was splendidly supported by Miss Rose Innes as Florence, Miss Winifred Davies as Delphine, and Mr. Murray Pilkington as Horridge. The rest of the characters were in good hands.

At the King's, GREENOCK, Messrs. Bransgrove, Murphy and Skinner, Ltd., present the musical play, "The Maid of the East." The cast includes Fred Kitchen, Doris Rogers, Elsie Piddock, Leonard Underwood, Frank Farrell, Colin Coop, J. T. Macmillan, George Hudson, Gladys Tudor, Tatjande-Lys, and Christine Roy.

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SATURDAY, APRIL 11, 1925

CABARETS AND BROADCASTING.

ONE HARMS AND THE OTHER HELPS THE THEATRES OF TO-DAY.

By PHYLLIS DARE
(In an Interview).

Do I think cabarets have done harm to the theatres?

Yes; most certainly I do. They have done more harm than the cinemas. True, they create some competition for artists and for the theatres, but they have affected the theatres tremendously.

Nowadays young people like to go to a cabaret to dine and dance, and at these shows they get all the enjoyment they want.

I think the cabaret show should be simple and intimate, just like those in France, with one or two artists who sing songs. But, instead, the managements of the cabarets go in for big productions. They might as well give musical comedy.

At any rate, I do think the cabarets and dancing combined affect the theatres.

What Theatres Should Do.

That being so, it is absolutely necessary for theatrical productions to be exceptional in their interest so that they might counter the competition of the cabarets. People do not go to a theatre to see a play over and over again as they used to do in the old days, when they would go two or three nights a week to see the same show. That is why to-day there are not so many long runs. There is now so much for them to see in other directions.

I do not think broadcasting hurts the theatres. Rather is it an advertisement for the theatres, simply because listeners-in do not hear the whole show. They hear a little that perhaps kindles within them a desire to see the show that has been broadcast.

There is a tendency, however, for plays that have been broadcast not being accepted by provincial managements. Probably the managements will get over the matter later on. I do not think broadcasting is nearly so harmful as the cabarets.

Unsound Argument.

The argument is advanced that the broadcasting of plays makes people stay at home instead of going to the theatre. I have not much faith in that argument, in that people naturally get tired of listening-in continually, and prefer to go to the theatre as a change. Then again, I do not think the programmes broadcast have been wonderfully good of late, but now that Mr. George Grossmith, I am glad to say, is going to assist in the arranging of the programmes, no doubt there will be a big improvement.

The difficulty confronting the Broadcasting Company is to get something new every night. It must, indeed, be awfully hard to get good programmes for every wireless entertainment. It is, in fact, almost impossible to do so.

People, however, still have a fondness for the theatre, though, as I have stated, a show must be really good to attract the public to such an extent as to warrant long runs. Theatre-goers will not put up with any old rubbish like they did years ago. In these days productions have got to be really first-rate to be successful.

Fortunately for the theatres, the novelty of revues is beginning to wear away. Musical comedy seems to be coming into vogue at the moment, and is rather cutting out revues. Nearly every new production is a musical comedy.

I prefer musical comedy to revue. For a time it was difficult to get good musical plays, and when they were secured they all seemed to be American or German. Not many were English. That was why revue came into being.

Photo., Dorothy Wilding.

Revivals A Mistake.

I think the revival of old-time musical comedies is a great mistake in these days. They are not like the old romantic plays or costume plays; they soon become out of date. The jokes of yesterday are too old-fashioned for the people of to-day, so that if, perchance, one of the old-time musical comedies is revived the dialogue ought to be re-written; the gags recast. Things regarded as funny years ago are not considered funny to-day. But probably it is because there is a dearth of good productions that old-time successes are being revived.

Why They Have Failed.

I like musical comedy with a real story much better than light plays that are run on revue lines—something like the old-fashioned musical comedy that had a story and a certain amount of love interest. There must be a good plot in the play. So many musical comedies have failed because of the absence of a good plot; because the story has been so bad; so meaningless.

I have always been associated with musical comedy, as everybody knows. In fact, I cannot get away from it—not because I have not tried to do so. Often times I have made up my mind that the musical comedy or play in which I was appearing would be my last. But somehow or another I keep going on in one play or another of the same type.

Why it is I do not know. Perhaps it is because managements think I have got so used to one type of play that I cannot do anything else. They take it for granted that when one has been in musical comedy for years one will always be in musical comedy.

THE PLAY IN PARIS.

Revivals for Easter—Dostoievsky Again Dramatised—Opening the Opera Music Hall.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday. — René Fauchois offered his own "Boudu sauvé des eaux," a comedy in two acts, at the Théâtre des Mathurins on Tuesday. You will remember the plot of the bookseller who saved a most ungrateful individual named Boudu when he tried to drown himself in the Seine. It would have been much better for Lestingois if he had let the desperate man sink, for the unfortunate bookseller's life became a misery by Boudu insisting on remaining in the home of his benefactor, with whose better-half he flirted, thus securing a powerful ally. Moreover, he finished by marrying the cook, the acme of ingratitude in these days. Henry Burguet now plays Lestingois. Michel Simon gives us a strong impersonation of the uncouth, ill-mannered, unkempt Boudu who was disgusted with society until the soft-hearted bookseller had the misfortune to fish him out of the river. Ninon Gilles is the servant. As we mentioned a couple of years ago when reviewing "Boudu sauvé des eaux," the smart comedy of Fauchois seemed to please. It is now accompanied at the Mathurins by the same author's "Nocturne" one-act comedy. A neglected banker's wife is resting in her room one summer's night when a gentleman burglar, in full evening dress, enters by the window. The woman covers him with a revolver, causing him to drop the loot, but consents to listen to his romance. The flesh is weak, and soon she feels an unwarranted sympathy for the handsome fellow, tolerating his amorous declarations until mates in the street sound a warning of danger, when the burglar hastily decamps. And the banker's wife is left to receive the visit of her husband. Marcelle Montclar holds the rôle of Wanda, the victim of the nocturnal adventure. Marcel Garcin is the Raffles disciple, with Gaston Mauger the banker.

"Le Voleur."

Another revival was announced for the same day at the Gymnase in the shape of the famous three-act play of Henry Bernstein, "The Thief." Mme. Sylvie is enthralling as the woman who stole in order to buy finery to keep her husband's affection. Francen holds the rôle of Richard Voysin, the husband, with Maurice Lagrenée as the passionate youth, Raymond Lagarde.

"La Belle de Haguenau."

Pursuing his policy of bringing former successes to the attention of present-age playgoers, M. Louis Masson revived at the Trianon the four-act musical comedy of Jean Variot, music by Maurice Fouret, "La Belle de Haguenau." This attempt was perhaps less appreciated than his former revivals of old operettas, the work being quite out of the fashion to-day. It is accompanied by another musical effusion of the same category, "Le Bonhomme Jadis," a one-act comic opera adapted from Henri Murger, poem by Franc Nohain, score by E. Jacques Dalcroze, which we are glad to hear. M. Masson personally conducted at the Trianon, and we hope to see him in a like position occasionally at the Opéra Comique, where he also occupies the directoral chair next season.

"Touchon du Bois."

Another witty two-act revue with the above title, "Touch Wood," by Jean Marsac and Gasma, sketches by C. A. Carpentier and R. Dieudonné, has been launched at the Perchoir cabaret. The skits are right up to date, and an exchange of criticisms by actors in the auditorium and on the little stage is extremely diverting. Paul Maye has arranged the topical airs to suit the production. The troupe includes Geo. Lastry, Paul Villé, Robt. Guilhem, Roland Lenoir, Mmés. Jane Sourza, Missia, Gaby Dargelle, Germaine Reuille.

"L'Idiot."

The above title is the French for Dostoievsky's novel which Vladimir Bienstock and F. Noziere have translated into a five-act piece, produced at the Théâtre du Vaudeville last Wednesday, with Ida Rubinstein in the lead. Another local version of the same story was presented by I. Mauget at the Albert I. (where the Ben Greet Shakespearean troupe still attracts) some years ago. The name taken by Bienstock is misleading, for the central character of the book, Muichkine, is not an idiot, but an idealist. Dostoievsky's novel is well known to-day, and we find the present adaptors to the French stage have done their duty to the Russian author while eliminating minor details the playgoer does not want. Pierre Blanchar is realistic as Prince Muichkine, with Paul Capellani as Rogojin, Armand Bour as General Ivolguine, Paul Amiot as Gania, Ida Rubinstein (Natasia), Gina Barbieri (Mme. Ivolguine), Camille Vernades (Varia). "L'Idiot" is very well mounted.

High-class Vaudeville.

M. Rolf de Maré having secured the control of the Théâtre des Champs Elysées from Jacques Hebertot, has changed the policy of this fine house and inaugurated a season of "Opera Music Hall" on Friday, with a charity gala for the Union des Arts. He has sensational programmes announced for the season, Miss Elsie Janis being listed. Meanwhile the regular initial bill last night (Saturday) comprises Marion Ford, Nina Kochitz, cantatrice; Robert Goldsund, Dorville and Marcelle Praince in a sketch, Huster Brothers, Archie Goodall, Valies (tenor), Billy Arnold's jazz, Hermanova and Darewski, Famayos troupe, and a local poet, Paul Fort, reciting verse which is not the least curious in the variety show. M. André Davan, formerly a journalist, is in charge as general manager. At the gala on Friday night Jean Richepin introduced the poetical section; Cecile Sorel appeared in the first act of "Maitresse de Roi."

"J'aime Fréderic."

Georges Berr has written several amusing pieces while retaining a prominent place at the Comédie Française. In his latest three-act comedy, "J'aime Fréderic," which saw the light on Thursday at the Théâtre Michel, he dissects in the form of a farce the thesis of a man being attracted to a woman mainly because she belongs to somebody else. As a psychological study a strong work could be extracted from such a subject. Berr has taken the lighter side of the situation, depicting the amorous adventures of Isidore, a gay dog separated from his wife (the latter refusing to get a divorce for religious reasons), and his best friend, Fréderic, who is always a favourite with the ladies. They both have the same mistress, but Isidore does not realise it. Fréderic meets a country lass (Mlle. Parisys) and "brings her out." Isidore becomes acquainted with this girl, Chipette, and shares in the expense of her up-keep without exactly realising that also, albeit hiding in the cupboard when his friend is around. Later his wife tells him she will consent to a divorce in order to marry a man she admires. The fiancée proves to be Fréderic. Then Isidore feels a sudden fondness for his wife, and is ready for any sacrifice to retain her. The cast includes Prince as Isidore, Emile Clot as Fréderic, Treville as an obliging friend of all, Mlles. Parisys as Chipette, Jeanne Prevost as the sanctimonious spouse.

"NEW VIC." FOR NORTH LONDON.

THE proposal to put Sadler's Wells Theatre to the same purposes as the "Old Vic." is something in the nature of an inspiration. Both theatres have been the home of Shakespeare in olden days, and both have had their vicissitudes. Moreover, Sadler's Wells at Islington, like the Old Vic. in the Waterloo Road, is situated in a humble locality, to which cheap prices would appeal.

Shakespeare in Merrie Islington.

It is not suggested that the Islington house would at once begin to attract the public in remunerative numbers, but it would be spared many of the mishaps which the "Old Vic." had to suffer. Shakespeare experienced many set-backs before he was finally enthroned there, and at first the public were very shy of paying homage to him even at cheap prices. The mounting of the plays was necessarily inadequate, and the casts unequal. But with increasing support those difficulties were overcome, and one can see at the "Old Vic." performances of Shakespeare which, while not necessarily matching in magnificence of mounting those in the West End, excel them in sincerity and truth to tradition. The result is that we get performances that need fear comparison with none. Sadler's Wells will be able to profit by the experiences of the "Old Vic.," and avoid the pitfalls that are inevitable in the launching of an entirely new enterprise.

It is many years since Sadler's Wells enjoyed any sort of good fortune. During the later half of the Nineteenth Century Phelps flourished there for twenty years. About thirty years ago it enjoyed a spell of prosperity under the administration of Mr. George Belmont, who ran it on the two-houses-a-night principle when that system was in its infancy. Mr. Belmont, who had a perfect genius for alliteration, called himself "Barnum's Beauty," and christened the theatre "Sunny Old Sads." The stage, which had been devoted to the legitimate, was turned to the purposes of variety and dramatic sketches, with apparently quite profitable results. Subsequently several other ventures were tried without success of any lasting character, and the theatre went, like many others, the way of the pictures.

Sadler's Wells Trust.

The present project is inaugurated by the Duke of Devonshire, and has an influential committee, which includes the Prime Minister, the Earl of Balfour, the Earl of Oxford and Asquith, the Bishop of London, Sir Johnston Forbes Robertson, Sir Thomas Beecham, that devoted Shakespearean, Sir Sidney Lee, and Miss Sybil Thorndike. With such a backing there should be no difficulty in raising the £60,000 necessary to establish the Sadler's Wells Trust, to which the mission of saving the historic theatre is to be entrusted.

The suggestion to run the theatre in conjunction with the "Old Vic." has the full approval of Miss Lilian Baylis, its lessee, who welcomes the scheme because it would provide a source of mutual help. It is designed to run Shakespeare alternately with opera, with probably a week of each. At present the "Old Vic." divides the week between music and the drama. It is permissible to recall that opera was made an institution in Waterloo Road some years before Shakespeare came into his own there, and the way in which the national taste for music was cultivated is really wonderful. A visit to the opera became a weekly event in many families, and the seating capacity of the theatre was always fully tested. The same principle applies to the dramatic performances, which are attended by people from all parts of London and the suburbs. That the same purpose could be effected in North London is well within the bounds of possibility.

England is languishing for support for her drama. She cannot get it from the nation like other countries can, for there is scarcely a city on the Continent that is without its State-aided theatre. A comparatively small city like Antwerp, for instance, has its building free, and an income of £1,000 a year; while Hungary, despite the ravages of the war, is still able to maintain a magnificent theatre with a subsidy of £9,000 annually. What the State will not do for the people must be done by other means, and in laying the foundations of a "New Vic." in North London the Duke of Devonshire and his distinguished supporters are conferring an inestimable boon on the community.

THE DRAMA IN AMERICA.

"The Devil Within"—"Re: Ward"—"Weeds."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, March 21.—"The Devil Within," a melodrama in three acts, by Charles Horan, was produced last Monday at the Hudson Theatre. Who murdered John Blackwood is the problem to be solved in this new "mystery play." There are almost a score of persons in the cast, and most of them are under suspicion at one time or another. Blackwood is a millionaire of an extremely unpleasant disposition. One of the persons suspected of the crime is a woman whom the rich man has betrayed and deserted. Another is Ulambo, his Kaffir servant, upon whom he tries to use a whip for breaking a glass. Judge Ward, who has had charge of Blackwood's affairs, is present when this scene occurs, also the local coroner, the violent gentleman's niece, the young woman he is about to marry, and her brother. Blackwood has made his will, cutting off the niece in favour of his fiancée. Just before the curtain falls on the first act Blackwood is seen to fall forward on to the table. No one else is in the room, yet there is a gash in his throat where he has been stabbed. In the second act the murdered man is found, while outside a storm is raging. The lights go out, and everyone is terrified, but the usual comic relief is provided by an Irish cook who bounces in and out during the investigation and makes a laughing-stock of those who question her. It seems that Blackwood has been killed with a penknife. The body has been carried from the study, and Chief Driscoll sits majestically behind the library table. His men have assembled the occupants of the house, and several others who were found on the premises. The doors are locked, and the detective is seated between the dead man's attorney and his physician. As the detective points his finger and roars "You!" each one to be questioned rises at the word of command and takes his place in the witness chair. Among the suspected ones, not previously mentioned, are two illegitimate sons of the murdered man. It goes without saying that Chief Driscoll is the sort of detective who believes everyone guilty until proved innocent, and who rather enjoys placing suspects in a chair and bullying them. However, though appearances are against him, the detective does not turn out to be the murderer. As everyone is suspected except the coroner and the judge it is pretty evident that either the coroner or the judge is the guilty one. But no—the coroner does a little detecting on his own, and he soon proves—something. By request of the management, however, the solution of the mystery is not published. Elwood Bostwick is good as Chief Driscoll, other parts being well acted by William Ingersoll, Henry W. Pemberton, Helen Holmes, and Dorothy Walters.

"Re: Ward."

William Collier, prime favourite of the old-timers, but not so well known to the younger set because he has been seen infrequently on the New York stage in the last few years, is about to make a welcome reappearance in the metropolis in the above-named play, of which he himself is the author. William Ward, the part that Mr. Collier plays in his new piece, bears a strong resemblance to many other rôles that he has filled during the past twenty-five years, but that is nothing to its detriment, for "Willie" Collier, as he is always called by those who remember him since the days when New York had less than twenty first-class theatres, instead of sixty as now, has always taken his own measure to a nicety, and not one of our funny men of to-day is able to make more of his part or win as many laughs without visible effort as he can. In his new piece Mr. Collier plays a rich young man-about-town, whose valet becomes involved in the search for a picture that has been stolen from the Metropolitan Museum of Art. It is rather far-fetched and perfect nonsense most of the time, but it is genuinely funny, and sends the audience home in a good humour. John Golden is the producer, and everyone knows that the plays he presents are always clean and wholesome. The piece is exceptionally well cast. It is now running at a Brooklyn theatre, and has scored a distinct success.

"Weeds."

The authors of this new comedy-drama, soon to be seen on Broadway, are John B. Hyman and Leroy Clemens. Among the "weeds" are crooks, card sharps, and other undesirable characters. The central figure of the play is called "The Deacon," and is skilfully portrayed by Berton Churchill. He is a sanctimonious old card-sharp, a man who preys on gullible women. The [illegible] passes in a freight car on a Western railroad. Four crooks are playing cards. A girl who has run away from an orphan home joins them, and the crooks draw cards for possession of her to an accompaniment of oaths, flashing knives, etc. The girl escapes unharmed. The crooks find their way to a Kansas hotel, the proprietress of which is a bridge fiend. "The Deacon" finds her and her friends easy prey. The girl, who escaped from the freight car is employed here as a waitress. A prize-fight manager tries to entrap her, but is prevented by "The Deacon," who brings the girl and the man she loves together, and then leaves the town "for the benefit of his health," the local sheriff having been informed of his identity in the meantime.

THE VARIETY WORLD.

Vaudeville Golfing—Reynolds of the Alhambra—
V. A. F. & the World's League.

Variety Artistes' Federation.

Members of the V.A.F. are requested to note that nine death levies are now due on the 1925 book. Red stamps 14.

For South Africa.

Mdlle. Margo and her Mascot sailed from Southampton on Friday, the 3rd instant, per R.M.S. "Armadale Castle," to fulfil an engagement with the African Theatres Limited, booked by the A.V.T.A. Limited.

Reynolds of the Alhambra.

The popular manager of the Alhambra, Mr. George F. Reynolds, will celebrate on April 15, the twenty-fifth anniversary of his connection with the theatrical profession. His first engagement was with the Doyly Carte Opera Company in "The Rose of Persia," on April 15, 1900 Later, he sang principal tenor rôles in Daly's productions. He did great work for war charities at Manchester during his six years' management of the Hippodrome in that city, and when he left the Hippodrome to go to the London Alhambra in 1920, the Lord Mayor of Manchester said, in making a public presentation to Mr. Reynolds, "He is one of the most lovable men whom I have ever met in my life."

Mr. Reynolds is a director of three Stoll theatres—the Manchester Hippodrome, the Ardwick Empire, and the Leicester Palace—and a Life Governor of the London Hospital, the Royal Dental Hospital, and the Variety Artistes' Benevolent Fund and Institution. Sir Oswald Stoll said the other day, in announcing his new directorship at Leicester, "The Alhambra Theatre, London, has benefitted greatly by his skilful and zealous attention to its affairs."

Lucan and McShane.

Returning recently from Australia, where they played for nine months on the Musgrove circuit, Lucan and McShane have been playing in Ireland for the past two weeks, and just now are rehearsing to open in revue next week. Prior to their visit to Australia, which was a record engagement for a vaudeville act, this popular couple played a season in South Africa, where they made an excellent impression.

Foster and Ninon.

Arriving in Australia from South Africa early in February, Foster and Ninon advise us by this week's mail that they were playing their third week at the Tivoli, Sydney, and were doing very well indeed. Albert says: "There are lots of English acts here. In fact the bills are composed of acts from home, and it is hard to realise at times one is so far from home." According to present arrangements they expect to be home in the autumn.

Renee Reel.

Still playing the title-rôle in "Our Liz," Renee Reel continues a popular favourite wherever she appears in this record success, which has been running over two years.

George Jackley.

At Islington last week George Jackley, the Lyceum favourite, opened in "Same To You," and in the chief comedy rôle contributed greatly to the success. Playing at Clapham this week, this show will be at Ilford for Easter week.

Jen Latona.

Returning to the London Shoreditch last week, Jen Latona proved a most welcome contributor to a fine programme, which included other well-known stars, and business was excellent throughout the week. Next Monday Jen returns to the Hippodrome, Dublin, with the Argyle, Birkenhead, to follow.

Fred Duprez.

Returning from America a couple of weeks earlier than expected, Fred Duprez has arranged to resume his single act at the Hippodrome, Bristol, on Monday week, and on the 27th inst. will appear at the Coliseum. During his stay in New York Fred saw several productions of interest, and also mentions that his colleague, Julian Rose, will be returning here shortly to appear in production.

Variety Golf Futures.

The second Friday in the month being Good Friday, the usual monthly medal competition will take place next Friday, the 17th inst.

The previous day, Thursday, the 16th inst., is the date chosen for the Charles Austin Cup Competition. One club only allowed for this competition at Raynes Park, and it is of course medal play.

On Thursday week, 23rd inst., the Vaudeville Golfing Society have received an invitation to meet Brent Valley Golf Club in a match at Brent Valley. Those able to play can be sure of an excellent time, and should notify Mr. Alf. Hayward at once.

We Three in Revue.

At the Empire, Croydon, next week Reg. Bolton brings his latest show "Ding-Dong" to town for a brief visit. In this he receives capital support from We Three, that trio of delightful entertainers.

"Casey's Court."

Last week at the Empire, Sheffield, Will Murray set up another record to over 24,000 patrons during the week. At Kilburn this week the show is playing to capacity, and money was turned away on Monday night.

Nicol and Martin.

Just now Nicol and Martin should be playing a season in Vienna, but they were advised in Leipsig that the Theatre was closing down owing to bad business. To fill the gap Harry wired to Harry Kenyon, who replied the same day to offer dates at Birkenhead and St. Helens for next week and the week after, and by the next day was able to fix them to open at Blackpool on Monday last. In June Harry and his partner are due to play a season at the Circus Orlando, Stockholm.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to thank Miss Lottie Albert for the following donations:—Alfred Aarons, Esq., £1 1s.; Mr. and Mrs. Jack Levy, 10/6; and £2 2s. from Miss Albert herself. Mr. Harry Kenyon is thanked for a donation of £1.

Miss Lottie Albert and Mrs. Synge-Hutchinson are thanked for their annual subscriptions of £1 1s. each, and Miss Florence Dwyer for a collection of 15/- collected from the "April Showers Co."

V.A.F. Offices.

The V.A.F. offices closed on Thursday evening until Tuesday morning for the Easter holidays.

The Veteran Variety Trio.

Those popular veterans of variety, Arthur Roberts and Leo Dryden, with Miss Ray Wallis, have joined forces, and formed a trio to be known as The Veteran Variety Trio. They will be at liberty from April 20.

O'Hanlon and Zambuni.

On Easter Monday, Kathleen O'Hanlon and Theo Zambuni return to the Holborn Empire, and these amazing dancers will again produce their original creation. Their work has taken London by storm, and their full cabaret scene at the Holborn will be augmented by the stage debut of the 77 year-old Michael Mulvaney, who plays the waiter. It was through the kindness of Miss O'Hanlon that Michael is making this experiment.

Robert Wilton.

Joining the Royal Academy of Dramatic Art less than twelve months ago, Robert Wilton—son of Robb Wilton—was chosen to play a leading part in a little satire "Oh Those Authors," at the New Theatre last Friday afternoon, and received fine tributes from the daily press. Robert was also successful in gaining a diploma, and furthermore has been engaged to play the part of Henry in "Fata Morgana" with Tom Douglas and Co. to open next week at Wimbledon. Mr. and Mrs. Wilton are naturally very gratified at young Bob's success.

Florrie Forde's Revue.

This week at the Edmonton Empire Miss Florrie Forde brings her latest revue "Here's to You," which was successfully produced in the provinces last week, to town. This popular entertainer has spared no expense upon the production, which is lavishly mounted, and she is supported by a strong cast, including Stanford and Allen, Alma Martell, and Sinclairis and Dalva. Miss Forde makes no fewer than ten changes during the show, and wears some exquisite gowns.

Nathano Bros.

After a long absence from this country, during which time they have played long seasons on the Continent and in America, the Nathano Bros. are making their first appearance in town this week at the Alhambra. Steve and Mike are glad to be back in London to meet so many of their old friends.

Marie Kendall.

Marie Kendall, after a very successful tour through Australasia, has arrived back in London.

Dolly and Inez St. Vincent.

On Saturday last Dolly and Inez St. Vincent concluded their Panto. season at the Princess's Theatre, Glasgow, where their dancing act has been one of the most successful features of the show. Inez has appeared on several occasions for the Principal Boy. After a short holiday they open with their variety act.

V.F.A. And The World's League.

We learn that the question of the affiliation of the V.A.F. to the World's League of Artistes is no longer in dispute. In addition to the many other component bodies of the league the Syndicate des Artistes Music Hall of France, and the Art Workers Union of Russia have signified their assent to the league. The World's League, briefly called the L.M.O.A., which interpreted is the Ligue Mondiale de Organisations d'Artistes, now consists of eight bodies, which, in alphabetical order, are as follow: Austria, Internationale Artisten-organisation of Vienne; Belgium, Union Artiste Belge of Brussels; Czecho-Slovakia, the Union ez Artistu of Brijenn; France, Syndicate des Artistes d' Music Halls; Germany, the International Artists Loge, of Berlin; Great Britain, the V.A.F.; Hungary, Magyorosszagy Artista Egysület of Budapest; and Russia, the All-Russian Art Workers' Union, of Moscow.

It is estimated that during the next twelve months such cities as Warsaw, Leningrad, and Moscow will each require at least 400 vaudeville attractions, 25 per cent. of which can be supplied by British Artists. The entrance of the V.A.F. into the World's League of Artists, it is understood, will be ratified finally at the forthcoming International Artists' Congress, which is to be held in Vienna.

East Ham Palace "Benefit."

The sum of £636 was realised by the benefit performances at the East Ham Palace of Varieties on December 18 and 19 last, and has been handed over by the Seamen's Hospital Entertainment Committee in aid of the funds of the Albert Dock Hospital.

LONDON VARIETY THEATRES.

THE COLISEUM.

Though last week's programme gave us what we took to be our fill of delight, the changes made this week have increased it. Here is what human nature craves for—the sublime and the ridiculous side by side. What could be more exquisite than Lopokova and Idzikowsky in "The Postman"? Their poses as the maid and the postman in spiritual conflict over a letter that (for reasons too sacred to be made known) ought never to have been popped into the pillar-box, suggest Dresden figures brought up to date. And this charm and daintiness float into view the moment after we have been guffawing over the antics of Pogo, the far-famed performing horse of the Griffiths' Brothers. It is a beast with a soul. At odd moments it forcibly reminds us that it is merely two men in an artificial hide and head, yet all the same it convinces us that it has a personality of its own. Take, for instance, its moods, changing from respect to defiance, towards Miss Lutie. These obviously are not those of the men inside, but the genuine feelings of Pogo alone, just as Hamlet's doubts are Hamlet's and not Mr. Barrymore's. Therefore, Pogo must rank as one of the living characters of dramatic art. We love him as we love our dogs and cats. He is real.

Another happy piece of juxtaposition is the arrival of Harry Tate at the close of the Spanish production. His lively sense of the fun of the inconsequential in "Selling a Car" is a well-timed relaxation after the intensity of "Women and Flowers of Spain," although this "choreographic and lyrical fantasy" has been toned down by the deletion of the bull-fight episode. Another notable attraction is John Birmingham and his band, which proves what a long way we have travelled since the days, not so very far distant in the matter of time, when syncopated orchestration was supposed to be purely American.

Australia's representative juggler, George Hurd, worthily maintains the reputation his land has won for producing wonders. Clarkson Rose shows a spirited sense of burlesque in his skits, notably "Girls of the Old Brigade," and the song about furnishing on the instalment system. The Hengler Brothers' act is neatly compounded of humour and skill, and Lillian Burgess weaves a spell of sentiment in her well-known ballads.

THE ALHAMBRA.

"The people of New York were very good to me—but it's grand to be back." This confession was wrung from Lily Morris when she made her first appearance, at the Alhambra on Monday afternoon, after her American tour. It was grand to have her back, grand to hear her shrill Cockney exclamations, grand to see her broadly beaming smile. There is now such a dearth of interpreters of the coster spirit on the halls that we grudge lending London's most representative performer to America. Who else knows the steps of the Bank Holiday dance? Who else understands how Harriet can change in a second from exuberant joy to tearful anger and back again? Who else can demonstrate that the Cockney, frank, open, confiding, and boiling over with good nature or any feeling that the moment prompts in him, is the most emotional race in the world, more so even than the Latins? This is plain enough in the songs she has chosen this week. First comes the lament of the veteran bridesmaid whose last hope has been pinched by her widowed mother. Next the infatuated pæan of the girl whose lover always goes straight home to his wife. Then the saturnalian outburst of Conny celebrating her coming nuptials. Finally, to satisfy the insistent applause, she promises an "entirely new number." Once again the subject is marriage. In a bottle-shaped bride's dress of white satin she appeals to the young men of the audience to replace the bridegroom who has been missing ever since he was hit by a brick. She "must have something to go home with" to prove this is her wedding day. Yes, the Cockney has always been mindful of what the neighbours might think. The new song is another genuine slice of life down our alley, another ballad that will one day commemorate the only successor of Marie Lloyd.

This week's bill has also brought Talbot O'Farrell back, and he has introduced us to a new song. "My Kid" it is called. Like all the other numbers in his repertoire it shows his strong hold over the power of sentiment. Likewise Layton and Johnstone have changed their offering. They now play more frequently on the tender feelings—Johnstone in "The Girl Who Was Stolen From Me" and Layton in "When You Feel Lonely." Home-sickness, the surest of all their cards, comes out in "Alabamy Bound," and laughter in one or two familiar skits, besides some autobiographical verses in "It Ainta Gonna Rain No More." Dorothy Ward's arresting style adds a flamboyant note to the most popular songs of the hour, and Jack Hylton's masters of rhythm insinuate them into your memory until they haunt you most pleasantly. The infectious optimism of Mark Lester is still in the bill, and we have been very glad to take the contagion a second time. That comical fellow, Zellini, performs his burlesque of incredible juggling, and the Nathano Brothers exploit the marvellous and ridiculous possibilities of roller-skates to the uttermost.

HOLBORN EMPIRE.

The burlesque and inconsequent imitations of Harry Weldon, his sibilant whistle, and his sense of straight-faced comedy are the peculiar property of their owner. And even though one may anticipate the kind of comedy of which this artiste is a master, his turn is always enjoyable. On Monday night his emulation of Bransby Williams' "Poor Old Joe," literally drenched with tears by two bewailing assistants, was a comic triumph; and as a languorous policeman with a weakness for Brazil nuts and parleying with criminals, he was decidedly funny. Weldonesque humour is good fare.

That charming American artiste, Miss Aileen Stanley, rendered a selection of catchy numbers, with an accent and a gesture or two that obviously betokened her nationality. "My Best Pal" and "Nobody's Girl" were particularly tuneful songs, and in turn with a gramophone record of her own voice she presented other items that earned a recall. Miss Stanley has a smile and a stage presence that are valuable assets.

As Jay Laurier had made his bed he intended to lie on it. In his song "Bye, bye, Blues" he tells us he can do nothing but snooze, and so appealing is the cult of the yawn that he finds no difficulty in getting unanimous approval from the audience by way of the chorus. Afterwards he actually "turns in," and another refrain sends him to sleep.

An up-to-date version of the Prologue to Pagliacci introduces Eddie Sheldon and "Jimmy" at the piano, two artistes of promise who are responsible for "a comedy cocktail" of syncopation. Henry Champion in hustling fashion, proclaims his preference for meat as opposed to fruit, and follows with another capital number, also inspired by the larder. Dainty Vera Wootton has a good item in "Then I Knew," which she renders captivatingly. Mooney and Holbein are very good fun in a song and cross-talk act, with a book of "poems" that always go wrong. Smarte and Goode justify their name as adroit jugglers; the Three Neslos provide comedy and thrill in a gymnastic novelty, and Harry Emeric deserved the many laughs he got for his imitations.

SHOREDITCH EMPIRE.

One can usually rely on a good variety bill here, and this week is no exception to the rule. Tom Collins and his company occupy a prominent position in the farcical sketch, "Buying a Pub." The humour of Mr. Collins as John Bass, and his confederates in varying rôles, appealed greatly to the audience on Monday, and the sketch had a good reception. J. H. Wakefield is another whose act is very popular. His songs, "Oh, How She Lied To Me!" "Frisco," and dance following the latter, are capitally done, and Mr. Wakefield had to give an encore dance on Monday. Mr. I. de Gray's show, entitled "The Act Superb," which was formerly known as "The Act Beautiful," and in which a pure white Arabian horse and two wonderful white setter dogs are featured in an artistic statuary novelty, is well received. Delvane and Gordon open the programme with a novel and daring acrobatic dancing display. James Stewart, the tramp at the piano, has a merry style, and his playing of "Peggy O'Neill" in different keys, and his imitation of a church organ playing "The Rosary" gained him rounds of applause. Bessie Leslie's Seven Embassy Girls are smart speciality dancers; Jack Bean, an American black-faced comedian and yodeller, sings "When Dixie Stars Are Playing 'Peek a Boo,'" and a yodelling medley, and tells a few stories. Charles Lee, one of the original veterans of variety; Maud Hughes, the talented soprano vocalist, singing "Marcheta," and "All My Dreams"; and Albert Darnley in "Yes, I Will," among other clever numbers, complete the bill.

Archie Alexander and his new Columbia Band, are an emphatic success at the Wimbledon Palais de Danse, where they played for the "Star" championship finals. The numbers included Horatio Nicholl's new fox-trot success, "Shanghai," which proved to be the outstanding hit of the evening.

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CHARLES GULLIVER'S NEW REVUE,
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Companies for week commencing April 13th:

6-30 **HOLBORN EMP.** 9-0
O'HANLON & ZAMBUNI.
PERCY HONRI
NORA DELANY
WHIT CUNLIFFE
JOHNSON CLARK
KENNA BROS.
BUCKLEYS
ULRICK
BILLY SIMPSON
HAL WRIGHT

6-40 **KILBURN EMPIRE** 9-0
ASTRAS OF 1925
SAM RAITZ BAND
THE TWO BOBS
DAISY JAMES
JACK LANE
S. W. WYNDHAM
ROLF SLATER
ARTHUR POND
ARA & ZETTA
2 STAVANYS

6-15 **LEWISHAM HIP.** 8-40
The Vaudeville Theatre Production,
"THE LOOKING GLASS."
Produced by Albert de Courville, Featuring—
HARRY WELSH,
The Well-known Comedian of "Whirlwind" Fame.

6-40 **CAMBERWELL PL.** 9-0
ALBERT WHELAN
J. W. RICKABY
FRED CURRAN
ZETTA MOR
SHISTL'S WONDERETTES
VERA WOOTTON
HARRY CHAMPION
LES PAULETTES
ERNIE ROMA

6-40 **GRAND, Clapham J.** 9-0
CHARLES GULLIVER Presents—
SHIRLEY KELLOG,
with
CLARKSON ROSE,
In a Spectacular New Revue,
"HAPPY HOURS."

6-40 **HAMMERSMITH PL.** 9-0
ALBERT DE COURVILLE Presents a New Revue,
"WONDERS."
Starring
JOS. ALEXANDRE,
with
Full London Company and
THE CONEY ISLAND BAND.

6-40 **ILFORD HIPPO.** 9-0
A New Revue—
"SAME TO YOU."
Starring
GEORGE JACKLEY
DAISY TAYLOR
JACKSON'S ENGLISH DANCERS
ALF. THOMAS

6-40 **SHOREDITCH OLY.** 9-0
Song, Dance & Laughter Show,
"NIGHT LIGHTS."
Featuring
HEDGES BROS. & JACOBSEN
FRED MALCOLM
JOE YOUNG

6-30 **CROYDON EMPIRE** 8-45
The Bells of 1925,
"DING DONG."
Including—
REG. BOLTON
SUSIE BELMORE
VERA VERE
DOROTHY BELMORE

6-40 **ISLINGTON EMPIRE** 9-0
"PLANTATION CABARET."
With
32 Brilliant Stars in a Sky of Syncopation.
THE TERRY TWINS
YOST & OLADY
HARRY EMERIC
DIRK & ANTON
VICTOR KING
PLANTATION BAND

6-40 **POPLAR HIPPO.** 9-0
"HOLLYWOOD FOLLIES."
An American Musical Burlesque.
Incomparable Cast includes
HARRY & BURTON LESTER.

6-40 **WILLESDEN HIP.** 9-0
Harry Day's New Revue,
"NOTIONS."
Featuring—
JIM JESSIMAN.
IVOR VINTOR.
ISABELLE DILLON.
HOWARD FLYNN'S BAND.

6-40 **ROTHERHITHE HIP.** 9-0
The South London Players (Direction, Dorothy Mullord), Present
The Stirring Drama—
"THE GATES OF MERCY."

6-40 **COLLINS'S** 9-0
The North London Players (Direction, Dorothy Mullord) Present
The Well-known Drama—
"A LONDON ACTRESS."

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NEXT WEEK'S CALLS.

MONDAY, APRIL 13, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MAY 4 NOW DUE.

PROVINCIAL CINEMATOGRAPH THEATRES, LTD., AND ALBANY WARD THEATRES, LTD.

WEYMOUTH JUBILEE HALL (rehearsal, 12).—"Brilliants."
JERSEY OPERA HOUSE (rehearsal, 11).—The London Players present "Three Weeks."
JERSEY ALHAMBRA (rehearsal, 1).—Winkipop and Edie.
SALISBURY PALACE. — "Zeebrugges" Film.
YEOVIL PALACE (rehearsal, 1).—Lionel Kemp.
EALING BROADWAY PALLADIUM (rehearsal, 12).—Leo and Hesketh, James Hunter.
ACTON GLOBE (rehearsal, 1).—Graham and Watty, Dunn and Dee.
TOTTENHAM PALACE (rehearsal, 12.30).—Stuart and Cameron, The Bromleys.
WALSALL PICTURE HOUSE (rehearsal, 11).—Grace Cunard, Griff.

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 2).—The Septimus Productions present "Stepping Stones." George Formby, jun.
NORWICH THEATRE ROYAL.—"The Fake."
PAISLEY THEATRE (rehearsal, 12).—"Scaramouche."
PAISLEY RINK PALACE (rehearsal, 12).—Pop Carson, Chris. Kenny, Telford and Vernon.
IPSWICH HIPPODROME (rehearsal, 11.30). — Lew Lake presents "Whispers."
IPSWICH LYCEUM THEATRE.—Company as booked.
HAMILTON HIPPODROME (rehearsal, 1).—Fred Collins presents "Say When."
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Eddy George.

MACNAGHTEN CIRCUIT.

(Rehearsals at all halls at 12 o'clock.)
WARRINGTON.—Harry Newbold's "Wet and Dry."
BURNLEY.—Francis Laidler's "The Roundabout."
SOUTHAMPTON.—Haley Productions' "Daubs and Dimples."
CARLISLE.—J. Cummings' "Peg Tops."
BRADFORD. — G. E. Williams' "Merry and Bright."
HUDDERSFIELD.—A. E. Smith's "Real Stuff."
HALIFAX.—Ruby Kimberley and J. Tully's "Queen of the Cabaret."
BLACKBURN.—Sandy Powell, Two Cures, Davies and Hunt, Sidney Edwards, Surprise Quartette, the Westwoods, Leo Bill.
LEICESTER.—Company as booked.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—Great Carmo and vaudeville company.
MANCHESTER JUNCTION THEATRE.—Maids of Harlech. Pictures, and company as booked.
MANCHESTER METROPOLE THEATRE.—Harry Shields and Co., Allison and Dennis, Two Carrs, Edna Latonne, Smith and Johnson, W. H. Brand, Alma Le Dare, Three Athos.
MANCHESTER OSBORNE THEATRE.—The Six Brothers Luck present "Forbidden Fruit" Revue.
MANCHESTER KING'S THEATRE.—The Broadhead Players present "The Speckled Band."
MANCHESTER QUEEN'S PARK HIPPODROME.—The Broadhead Players present "Two Litt'e Sailor Boys."
MANCHESTER EMPRESS THEATRE.—Picture entertainment.
ECCLES CROWN THEATRE.—The Broadhead Players present "Seven Days' Leave."
PRESTON ROYAL HIPPODROME.—G. F. Newloves presents "Cross Words" Revue.
PRESTON PALACE THEATRE.—Picture entertainment.
SALFORD ROYAL HIPPODROME.—Fred Le Cren presents "Models and Muddles."
ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Ventom Swift presents "Alive in 1925" Revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—George Crowther, Pictures, and company as booked.
LIVERPOOL PAVILION THEATRE.—The Broadhead Players present "Her Love Against the World."
BURY HIPPODROME.—The Broadhead Players present "His House in Order."
MORECAMBE WINTER GARDENS (rehearsal, 11).—Leah Victoria, Tom E. Dean, Sari, Adkin and Co., Andy and Irving, Pringle and Alma, Scott and Weston, Great Gerrard, Pictures.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—R.M.S. Productions present "Q In."
WEST BROMWICH EMPIRE (rehearsal, 12.30). — Mrs. Kimberley's revue, "House Hunting."
WEST BROMWICH THEATRE ROYAL.—Company as booked.

LONDON SYNDICATE HALLS.

(See p. 15.)

LONDON THEATRES OF VARIETIES, LTD.

(See p. 10.)

MOSS' EMPIRES, LTD.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present Julian Wylie's production, "Better Days."
FINSBURY PARK EMPIRE (rehearsal, 1).—The Fan Jacks, Daimler and Eadie, De Groot, Harry Tate, O'Gorman Bros., 8 Empire Girls, May Henderson.
NEW CROSS EMPIRE (rehearsal, 1).—Daisy Wood, Tucker, Tom E. Hughes, St. Juste and Higgins, Tucker presents Moody's Broadway Band, 8 Moss Girls, Takeo and Koma Namba.
STRATFORD EMPIRE (rehearsal, 1).—Rich and Galvin, Frank Benson, Arthur Prince, Fred Barnes, May Henderson, Madge (Kiddy) Kennedy, The Blue Blowers.
VICTORIA PALACE (rehearsal, 11.30).—Harry Weldon, Alfredo's Band and Terpsichore, "Our Palace Girls," Lillian Burgiss, Rich and Galvin, Geo. Rymer, Larola, Griffiths Bros.
CARDIFF EMPIRE (rehearsal, 1).—The British National Opera Co.
SWANSEA EMPIRE (rehearsal, 2).—Julian Wylie presents "Brighter London." Cast includes Jack Edge.
NEWPORT EMPIRE (rehearsal, 1).—Jack Gallagher presents "Wake Up."
NOTTINGHAM EMPIRE (rehearsal, 1).—Fred Karno presents "Miss 1925." Cast includes Harry Herbert and Doris Ashton.
NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Robert Courtneidge presents Henry Baynton and his Shakespearean Co.
GLASGOW ALHAMBRA (rehearsal, 11).—"The Co-Optimists."
GLASGOW EMPIRE (rehearsal, 11).—Tom Arnold presents the Royal International Circus.
BIRMINGHAM EMPIRE (rehearsal, 12.30).—John Higgins, Princess Wahletha, Alice Craven, Sammy Shields, Frank Ginnett and Co., Mello and Nello, George D'Albert.
BIRMINGHAM GRAND (rehearsal, 1).—Walter Bentley presents "The Barnstormers." Cast includes Jack Morrison, Cooper and Lait.
BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.
LIVERPOOL EMPIRE (rehearsal, 1).—Charles B. Cochran presents "On With the Dance." Cast includes Alice Delysia.
LEEDS EMPIRE (rehearsal, 1).—Tom Arnold presents "The Vanity Box." Cast includes Will Hay, Mona Vivian.
HULL PALACE (rehearsal, 1).—Robertson's Enterprises, Ltd., present "The Dairymaids." Cast includes Barry Lupino, and Jennie Gregson.
SHEFFIELD EMPIRE (rehearsal, 1).—Harry Day presents "Events." Cast includes Kitty Colyer and Jimmie Leslie.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Thos. E. Convery presents "On the Dole." Cast includes Albert Burdon.
EDINBURGH EMPIRE (rehearsal, 12).—Julian Wylie presents George Bass and Co. in "Mr. Tickle, M.P."
NEWCASTLE EMPIRE CINEMA.—Picture entertainments.
NEWCASTLE EMPIRE (rehearsal, 1).—The Claribel Band, Dolly Elsworthy, Wal Langtry, Sybil Vane, Fran-Klint, Gicardo, George Lee.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Archie Pitt presents "A Week's Pleasure."
SUNDERLAND EMPIRE (rehearsal, 1).—"The Pepper Box," including Mamie Soutter, Jimmy Austin, and George Doonan.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"The Balkan Princess."
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Pranks."
GATESHEAD EMPIRE (rehearsal, 1).—"April Showers."
PRESTON EMPIRE (rehearsal, 11). Talbot O'Farrell, Robb Wilton, Nixon Grey, Keith and Joan Dingley, Two Le Bergs, Finlay Dunn, Raie and Rosie Walters.
SALFORD PALACE THEATRE (rehearsal, 1).—"Stop Flirting."
HANLEY GRAND THEATRE (rehearsal, 1.30).—Cranston-Heath Productions present "Fags."
MANCHESTER PALACE THEATRE (rehearsal, 11).—Charles Gulliver presents Albert De Courville's production, "The Whirl of the World." Cast includes Charles Austin, Nervo and Knox.

NORTHERN THEATRES CO., LTD.

BLACKBURN THEATRE ROYAL.—"White Cargo."
HALIFAX THEATRE ROYAL.—"Little Nellie Kelly."
ROCHDALE THEATRE ROYAL.—Denville Stock Co. in "Temptation."
BURY THEATRE ROYAL.—"Red Hot."
DEWSBURY THEATRE ROYAL.—Denville Stock Co. in "The Man from Toronto."
HUDDERSFIELD HIPPODROME.—"Scotch Broth."
HALIFAX GRAND THEATRE.—Bostock's Royal Italian Circus.

(Continued at foot of next column.)

(Continued from column 2.)

ROCHDALE PALACE THEATRE.—Pictures.
HUDDERSFIELD PICTURE HOUSE.—Pictures

STOLL TOUR.

(See p. 15.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Nelly Dean."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Three Bags Full."
BRIGHTON HIPPODROME (rehearsal, 12).—Carr Lynn, Paddy Saunders, Ada Reeve, Wright, Connelly and Mac, Les Rogers, The Storks, Naughton and Gold, Rigoletto Bros., and Swanson Sisters.
PORTSMOUTH HIPPODROME (rehearsal, 12).—"Khaki."
BIRMINGHAM HIPPODROME (rehearsal, 12).—"P's and Q's."
SOUTHEND HIPPODROME (rehearsal, 12).—"Ullo."
LIVERPOOL HIPPODROME (rehearsal, 12).—"Larks."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"The Golden West."
LEEDS HIPPODROME (rehearsal, 12).—"Cabaret Calling."
SHEFFIELD HIPPODROME (rehearsal, 12).—Dufor Boys, Lee Sisters, Bibobi, Scott and Whaley, Cycling Brocks, Culpitt, Hilda Glyder, The Neslos.
NEWCASTLE HIPPODROME (rehearsal, 12).—"Pages."
PARIS ALHAMBRA.—Period commencing April 17, 1925:—Flying Julians, Leon Rogee, Les Anges, The Mazdens, Garcia, M. Simon Gerard, Gamsakourdia and Demidoff, Rigols, Dalbret, Marisa Antonetti, Leonidoff, Baron Leeds, Cornalla and Eddie.

MISCELLANEOUS.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"On the Panel."
EDMONTON EMPIRE (rehearsal, 12).—Little Tich, Mooney and Holbein, Wal Fenton, Horace and Paige, Fields and Doreen, Valazzi.
AYR PAVILION THEATRE (rehearsal, 1).—"What's Yours?" Including Bert Bludon.
READING PALACE THEATRE.—"Don't Go Away."
CAMDEN TOWN BEDFORD.—The Florida Band, Jerry and Co., Terry's Juveniles, Phyllis and Giles, Mdlle. Cameo, Victor Kelly, Fiery Jackson, Wee Duggie Doyle, Lillian Hillier, Harris Cooney.
POPLAR QUEEN'S (rehearsal, 4).—Archie Pitt presents "Mr. Tower of London."
ASTON HIPPODROME (rehearsal, 12).—"Fun in a Cabaret."
COVENTRY HIPPODROME (rehearsal, 1).—"What'll I Do?"
ST. ALBANS GRAND PALACE (rehearsal, 11).—Fyne and Hurley, Peggy Holmes.
BATH PALACE.—Chas. Penrose and Partner, Zena Carol, Stoll and Steward, Morris and Cowley, Dan Polo, Dor and Monde, Mona Grey.
GT. YARMOUTH HIPPODROME.—"Loose Leaves" Revue.
WALHAM GREEN GRANVILLE (rehearsal, 12).—Bert Terrell, Jack Wynne and Co., O'Shea Girls and Terry, The Cardles, Conway and Cordwell, Jack Clevoner, Doris May and Hilda, Permame's Bears.
KINGSTON EMPIRE (rehearsal, 12.45).—Jay Laurier, Marie Ambrose, Russell Carr, The Act Superb, and Whit Cunliffe, supported by full variety company.
ALDERSHOT HIPPODROME (rehearsal, 1).—Mrs. W. Ray presents "The Side Show."
SHOREDITCH "LONDON."—Fred Saker's 10 Syncopaters, Florence Yaymen, Strength Bros., Stanley Twins and Mona, Howard Rogers, Clay Keyes, 8 La Scala Girls, Fred Hutchings, Percy Val.
PLYMOUTH PALACE. — George Mozart, Ethel Bull, Con Ingham and Co., Dudley Dale, Olga Zita, Robert Bemand, Basil King, Bert Maddison.
EXETER HIPPODROME.—"Rudinoff," Etheridge and Furse, Graham Bros., Beatrice Wynn, Tom Bracewell and Dolly, Ted and May Hopkins and Co.
BLOOMSBURY CINEMA. — Miss Maud Hughes.
ST. JAMES CINEMA.—Frank Dunlop and Dorothy Wills.
KEIGHLEY HIPPODROME (rehearsal, 12).—Alf Leonard's new revue, "Hello! Uncle."
NORTHAMPTON NEW (rehearsal, 12).—"Volumes" (Ray Bros).
NORTHAMPTON OPERA HOUSE.—Carl Rosa Opera Co.
BALHAM HIPPODROME.—George Sax's "Sixes and Sevens."
MORECAMBE TOWER (rehearsal 10.30).—"Here's to You."

SONGS AND SINGERS.

B. Feldman and Co.

"The Roundabout" is the title of Francis Laidler's latest revue, which is now proving an enormous attraction at the Empire Theatre, Leeds. Many of the features of Mr. Laidler's wonderful pantomime at the Theatre Royal are being used in the new production with excellent effect, and one of the most outstanding is the great Ukulele scena, based on that leading Feldman winner, "Say It With a Ukulele." The number is featured by that charming artist, Gwladys Stanley, and Mr. Laidler, with customary enterprise, has had a special setting arranged. The Yorkshire Press, which is loud in its praise for "The Roundabout," makes special mention of the Ukulele scena.

As is well known, Feldman numbers are always included in Dorothy Ward's bright repertoire, and certainly none have suited this talented performer better than beautiful "Jealous." Miss Ward's success with this number at the Alhambra last week can only be described as being "phenomenal." Her rendering was one of the most artistic it has been our pleasure to hear, and the fact that it made a great appeal to Alhambra patrons was demonstrated in the storm of applause.

That well-known and popular vocalist, Bert Symes, has now taken up our leading ballad, "West of the Great Divide." His other big feature numbers are "One Million Times a Day," and "Big Brother," with which he is scoring a terrific hit. He has the knack of putting over ballads in irresistible style.

Maud Hughes is another delightful singer who tells us that "If It Takes a Thousand Years" has proved a very big winner for her. She also produced recently, at the Palace Theatre, Plymouth, that inspiring ballad, "All My Dreams Are of You," a number which has found favour with numerous discerning vocalists.

Pansie, Maisie, and Max, well-known as the popular Norris Trio, have two great Feldman winners in "Fun on the Farm" and "Lookin' Out the Window." They are producing, in addition, "Ev'rybody Loves My Baby," "Shingled Baby," "Where Were You?" and "Oh Dear," for concert party.

Dorothy Langley, fresh from her recent Scottish pantomime success, reports her big success with "You Can Take Me Away From Dixie," which she is featuring in the popular revue, "What's Yours?" She will shortly produce that other sparkling number, "Plantation Days."

Helene Chappy, the fascinating star of the famous Chez Fyscher Cabaret, joined the Piccadilly Revels this week, and has been making a splendid hit with that outstanding number, "Please." This dainty French soubrette has a captivating style, and "Please" is just that number which suits it down to the ground.

Jen Latona continues to score heavily with "Jealous." Miss Latona is an artist who knows a winner when she hears it, and "Jealous" appealed to her right away. Her great gifts are displayed to admirable advantage in this very popular number.

"You're In Love With Ev'ryone" is losing none of the popularity it gained in pantomime, James Passmore, who presents that bright musical comedy extravaganza, "Right Away," reports that the ear-haunting Feldman ballad was recently produced in his show, and was "a very big hit." They also repeated their usual success with that other charming number, "Blue Lagoon."

Francis and Day's.

The ever-growing number of artists and entertainers who nowadays play the ukulele or the banjulele, and find either a ready and easy aid in learning new songs, will be interested to know that Messrs. Francis and Day, realising the foregoing fact, have had banjulele-ukulele parts of their latest hits printed, each specially arranged by Kel Keech. The full selection, for which the sum of one shilling is charged (to cover cost of printing and postage), comprises "All Alone," "Follow the Swallow," "Driftwood," "In Carolina," "Hum a Little Tune," "Spain," "It Had to be You," "Oh! Mabel," "The Sun Will Soon be Shining," "Doo Wacka Doo," "Don't Put the Blame on Me," and "June Night."

Jay Laurier's "The Boy With the Bye-Bye Blues," with its seductive chorus, has proved a big favourite at the Holborn Empire all this week.

Daisy Wood, at the Shepherd's Bush Empire, has been making all this week a hit with "Follow the Swallow"; as, too, has Daisy Dormer, its original singers, ta the Pavilion, Glasgow, of late.

The truly delightful rendering of "All Alone," given by Fred Grainger, of Sydney Burns' "Pranks" Co., has evoked much applause at the Wolverhampton Hippodrome; applause in which Romani, the violinist shares, his instrumental obbligato to the ballad being, as usual, faultless. Fred Grainger likewise joins with Almei Vane in "June Night" with like success.

Dorée Thorne and Tony O'Brien are scoring in "Rent Free," the former with "When Lights are Low," and the latter with "Vivian."

Eileen Lilley and her partner, too, have been successful to a degree with "When Lights are Low," at the Olympia, Cardiff, and elsewhere.

At the Palace, Peterborough, "My Dream Home" and "June Night," sung in Elinor Power's artistic style, have proved the successes they ever are in her hands.

"All Alone" is being sung by Trixie Richmond, a recent addition to the company in "Mam'selle Kiki," at Wood Green.

"June Night" is proving a big feature just now at current engagements in the refined show presented by the Musical Devants.

Geo. H. Elliott's contribution to the Victoria Palace programme last week consisted of no fewer than four items of the house—viz., "Lorna' Ol' Moon," "My Southern Maid," "I Want to Go to Idaho," and "Hello! Susie Green."

(Continued on page 15.)

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On Thursday, April 2, the annual prize distribution and concert in connection with the 11th London Regiment (Finsbury Rifles) took place at the hmeadquarters, Penton Street, King's Cross. The artists included Miss Hilda Bertram, Mr. Theodore Hughes, Mr. Hector Gordon, and Mr. Gorton Young, the programme being arranged by Mr. R. Reeve.

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Western Morning News.

GRAND THEATRE, PLYMOUTH.

It would be a pity if the famous illusions of the late Carl Hertz were lost to the world, but thanks are due to Mrs. Hertz for her courageous efforts to carry on his work, and by whom many wonderful and bewildering things are performed. Thus the "magical" portion of the entertainment is cleverly worked in, to the accompaniment of bright music, excellent dancing, and original songs. Madame Hertz, who herself has a charming voice, conducts the many illusions with confidence and skill.

Western Evening Herald.

GRAND THEATRE, PLYMOUTH.

Madame Carl Hertz, the widow of the famous illusionist, is appearing at the Grand Theatre, Plymouth. She is to be congratulated upon her plucky resolve that her husband's best efforts are worthy of being preserved. Last evening she had a warm greeting from two good houses, who showed their appreciation of her skill. It is difficult to single out any particular mystifying illusion she performed, but the Indian rope trick may be mentioned. All are original and intriguing.

JUBILEE HALL, WEYMOUTH.

The name of Hertz is one to conjure with in the conjuring world. Mrs. Carl Hertz is carrying on the great traditions of the family at the Jubilee Hall this week, when with assistants she is giving some of the illusions which made Hertz famous, and others which are of recent invention. Chief among these is the Indian rope trick, which has baffled a lot of people, and concerning which there was correspondence in the London Press a year or so ago. It is a clever trick, and the audience are left wondering as to how it is possible to throw a rope into the air and make it remain as rigid as a bamboo. They are even more perplexed when endeavouring to make a guess as to what happens to the native boy who climbs it. On the stage he goes aloft, and when we see him again he makes himself known from the auditorium.

Dover News.

ROYAL HIPPODROME.

At the Royal Hippodrome there are included elements which are entirely beyond the realms of the usual revue. Chiefly is this the case in the appearance of Mrs. Carl Hertz, in her series of remarkable mystical illusions, which include the great Indian rope trick, as exhibited by Carl Hertz. In this act a performer climbs a rope in view of the audience, and as mysteriously disappears. Other smartly accomplished feats include the arrival, apparently from nowhere, into the view of the audience, of living individuals, by means of her draped cabinets. In one instance she brings into existence a small bedroom and bed. Another interesting illusion is that of her hat trick, but the majority of her work is carried out in the atmosphere of Oriental settings.

Dover Telegraph.

ROYAL HIPPODROME.

Contains many novel features, and is something quite out of the ordinary run. The elements of mystery and illusion are apparent in many scenes, and the performer responsible for these is Mrs. Carl Hertz, whose accomplished feats include the great Indian rope trick, as exhibited by Carl Hertz: a very interesting hat trick, and the production, apparently from nowhere, of living individuals in her draped cabinets.

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NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

A LA RUSSE.—April 13, Prince's, Manchester; 20, P.O.W., Birmingham.
ALF'S BUTTON.—April 6, T.R., Birmingham.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
BALKAN PRINCESS.—April 13, Empire, South Shields; 20, Empire, West Hartlepool.
BATTLING BUTLER.—April 6, Met., Bootle.
BAYNTON, HENRY.—April 13, Nottingham; 20, Leicester.
BELLA DONNA.—April 13, T.R., Hanley; 20, Empire, Preston.
BELLE OF NEW YORK.—April 13, T.R., Bath; 20, T.R., Worcester.
BENSON, SIR FRANK.—April 13, King's, Greenock; 20, King's, Glasgow.
BLUEBEARD'S EIGHTH WIFE (RED).—April 13, Arcadia, Doncaster; 20, Alex., Pontefract.
BLUEBEARD'S EIGHTH WIFE (BLUE).—April 6, Palace Pier, Brighton; 20, Electric, Newport Pagnell (3).
BLUE BIRD.—April 13, Lyceum, Edinburgh; 20, Alhambra, Glasgow.
BRITISH NATIONAL OPERA.—April 6 and 13, Empire, Cardiff.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BUNTY PULLS THE STRINGS (GRAHAM MOFFATT).—April 20, Palace, Pier, Brighton.
CAMPBELL, MRS. PATRICK.—April 13, West Pier, Brighton; 20, Brixton Theatre.
CARL ROSA OPERA CO.—April 13, Lyceum, Edinburgh; and O.H., Northampton.
CATHERINE.—April 13, Borough, Stratford.
CHALLENOR, BROMLEY.—April 6, Court, Liverpool.
CHARLEY'S AUNT.—April 13, King's, Glasgow; 20, Lyceum, Edinburgh.
CHU CHIN CHOW.—April 13, Empire, Woolwich; 20, Empire, Hackney.
COURTING.—April 6, West Pier, Brighton.
CREAKING CHAIR.—April 6, Palace, Chelsea.
DAIRYMAIDS.—April 6, Empire, Leeds.
D'ALBERT, FRED, REP.—April 13, Playhouse, Blackwood.
DEANE, HAMILTON.—April 13 and 20, H.M., Carlisle.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate.
DOBELL, W. L.—April 13, Picture House, Cookstown; 20, Court, Dungannon.
DORAN, CHAS., CO.—April 20, Shakespeare, Liverpool.
D'OYLY CARTE OPERA CO.—April 13, Grand, Hull; 20, Prince's, Bradford.
D'OYLY CARTE OPERA CO. (REPERTORY).—April 13, O.H., Manchester.
DUNSTAN, EDWARD.—April 13, T.R., St. Helens (season).
EAST OF SUEZ.—April 13, Luton.
EYE OF SIVA.—April 6, T.R., York; 20, O.H., Southport.
FARMER'S WIFE.—April 13, Shakespeare, Liverpool; 20, O.H., Blackpool.
FATAL WEDDING.—April 13, T.R., Aldershot.
FAKE, THE.—April 13, Royal, Norwich; 20, Palace, Huddersfield.
FORBES-ROBERTSON, FRANK.—April 6, Borough, Stratford; 20, O.H., Scarborough.
GODWIN HALLETT OPERA CO.—April 6, O.H., Scarborough.
GOING UP.—April 6, Bury.
IMPERIAL OPERA.—April 6, Hippo., Darlington.
INTERRUPTED HONEYMOON.—April 13, Alex., Pontefract; 20, Arcadia, Redcar.
IN THE NEXT ROOM.—April 13, Playhouse, Cardiff.
IRENE.—April 6, Pal., Hammersmith.
IT PAYS TO ADVERTISE.—April 13, Grand, Swansea; 20, Lyceum, Newport.
JEFFERSONS, THE, and THE OPTIMIST.—April 13, W.G., New Brighton; 20, T.R., Leeds.
KATINKA.—April 6, O.H., Wakefield.
LADY OF THE ROSE.—April 13, Prince's, Bristol; 20, P.O.W., Birmingham.
LAST WALTZ.—April 13, T.R., Chatham.
LETTER OF THE LAW.—April 13, T.R., Brighton; 20, T.R., Newcastle.
LITTLE MINISTER.—April 6, T.R., Glasgow.
LOOSE LEAVES.—April 6, Hippo., Ipswich.
LOVE DOCTOR.—April 6, O.H., Middlesbrough.
LOVE MATCH.—April 6, Hippo., Preston.
LURE, THE.—April 6, Royal, Nottingham.
MACDONA REP.—April 13, Pav., Torquay; 20, Royal, Plymouth.
MADAME POMPADOUR.—April 13, Pavilion, Buxton; 20, Artillery, Woolwich.
MADAME POMPADOUR.—April 13, P.O.W., Grimsby; 20, Grand, Wolverhampton.
MAID OF THE MOUNTAINS.—April 13, Grand, Southampton; 20, Royal, Bournemouth.
MAID OF THE MOUNTAINS (MACDONALD AND JONES).—April 6, Grand, Swansea.
MAM'SELLE KIKI.—April 6, Empire, Wood Green.
MARSH, ALEX.—April 13, Granu Pav., Llandrindod Wells; 20, T.R., Leamington.
MAXIM REPERTORY.—April 6, Picture H., Newport.
MELODY BOX.—April 13, Hippo., Belfast.
MERRY WIDOW (GRAVES).—April 13, Grand, Leeds; 20, Prince's, Manchester.
MERRY WIDOW.—April 13, O.H., Southport; 20, T.R., Darlington.
MILLANE CO. (STOCK).—T.R., Middlesbrough (season).
MIDNIGHT WEDDING.—April 13, Collins's.
MOORE, EVA.—April 13, Gaiety, Hastings; 20, P.G., Folkestone.
MORALS.—April 13, Redcar; 20, Arcadia, Doncaster.
MR. MANHATTAN.—April 13, Palace, Hull; 20, Palace, Manchester.
MR. TICKLE, M.P.—April 13, Empire, Edinburgh; 20, Alhambra, Glasgow.
NERVOUS WRECK.—April 13, Court, Liverpool; 20, Grand, Blackpool.
OFFICERS' MESS.—April 13, Palace, Ramsgate.
ON WITH THE DANCE.—April 6, Palace, Manchester; 13, Empire, Liverpool.
OVER THE HILL.—April 13, T.R., Bilston; 20, Olympia, Coalville.
OYSTER, THE.—April 6, Pier, Eastbourne.
PATRICIA.—April 13, P.G., Folkestone; 20, T.R., Chatham.
PEG O' MY HEART.—April 13, Royal, Lincoln.
PETER PAN.—April 13, King's, Hammersmith; 20, Theatre, Wimbledon.
PLUS FOURS.—April 13, T.R., Portsmouth; 20, T.R., Norwich.
POLLYANNA.—April 13, Royal, Glasgow; 20, Grand, Leeds.
POTASH AND PERLMUTTER.—April 13, Palace, Chelsea; 20, Palace, Walthamstow.
POPPY.—April 13, Grand, Wolverhampton.
PRIMROSE.—April 6, P.G., Folkestone.
PRIVATE SECRETARY (BARTH).—April 6, P.O.W., Birmingham.
QUALITY STREET.—April 6, O.H., Manchester.
RAT, THE (BANNISTER HOWARD).—April 11, Morecambe (5); Cockermouth (1).
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REP.—New, Crewe (season).
RICHARD LOVELACE.—April 13, Grand, Fulham; 20, P.O.W., Grimsby.
RISING GENERATION (MIRRIE-LEES).—April 13, Artillery, Woolwich; 20, T.R., Blackburn.
ROMANCE.—April 6, Royal, Leeds.
SAILOR'S WEDDING.—April 13, Hippo., Rotherhithe.
SAINT JOAN.—April 6, T.R., Bournemouth.
SALLY.—April 13, New, Cambridge; 20, Hippo., Richmond.
SO THIS IS LONDON.—April 13, Hippo., Richmond; 20, Hippo., Cheltenham.
SPORT OF KINGS.—April 13, Lyceum, Newport.
STOP FLIRTING (BLUE).—April 13, O.H., Leicester; 20, Grand, Croydon.
STORM, THE (YORKE CHALLENOR).—April 13, Bognor (3); 20, Woking.
TERRY, FRED, AND JULIA NEILSON.—April 13, O.H., Blackpool; 20, O.H., Harrogate.
THROUGH DEATH'S VALLEY.—April 6, Rotherhithe.
TIGER CATS.—April 13, Grand, Llandudno (3); 20, T.R., Halifax.
TILL THE BELLS RING.—April 13, Coliseum, London.
TONI.—April 13, T.R., Hyde; 20, Palace, Rawtenstall.
TONS OF MONEY (BLUE).—April 13, Belfast; 20, Dublin.
TONS OF MONEY (WHITE).—April 13, Brighton; 20, Tunbridge Wells.
VANBRUGH, VIOLET.—April 6, King's, Edinburgh.
VENNER, REP.—T.R., Castleford (season).
VORTEX, THE.—April 13, Hippo., Margate; 20, T.R., Brighton.
WAY OF AN EAGLE.—April 13, Royalty, Barrow-in-Furness; 20, T.R., Smethwick.
WHEN KNIGHTS WERE BOLD.—April 13, T.R., Canterbury.
WHIRLED INTO HAPPINESS.—April 13, Hippo., Nuneaton; 20, O.H., Burton-on-Trent.
WHITE CARGO (NORTH).—April 13, T.R., Blackburn; 20, Lyceum, Sheffield.
WHITE CARGO (SOUTH).—April 13, O.H., Torquay; 20, T.R., Hanley.
WHITE HEATHER.—April 6, Empire, York.
WORKING GIRL.—April 6, Palace, Salford.
YELLOW TICKET.—April 6, Houghton-le-Spring.
YOUNG PERSON IN PINK.—April 13, Pier, Eastbourne.

REVUES.

ADAM'S EVE.—April 6, Royal, Leamington.
AERIAL FLASHES.—April 13, Palace, West Hartlepool; 20, T.R., West Stanley.
ALIVE IN 1925.—April 13, Hippo., Ashton-under-Lyne; 20, Palace, Newcastle.
ALL VIM.—April 13, Blackburn; 20, Oldham.
APPLE SAUCE.—April 6, Hippo., Dover.
ARE YOU WORKING?—April 13, Met., Glasgow; 20, Alhambra, Stirling.
ATTABOY.—April 6, Hippo., Newcastle.
BAD BOYS.—Apr. 6, Gaiety, Brighton.
BARNSTORMERS.—April 6, Hippo., Lewisham.
BEST WISHES.—April 6, Grand, Clapham.
BRIGHTER LONDON.—April 6, Empire, Finsbury Park.
CABARET CALLING.—April 13, Hippo., Leeds; 20, Hippo., Newcastle.
CARTOONS.—Apr. 6, Court, Liverpool.
CASEY'S COURT.—April 13, Empire, Bristol; 20, Empire, Penge.
CAT BURGLARS, THE.—April 6, Court, Warrington.
CINDERS.—April 6, Queen's, Farnworth.
CONTRASTS.—April 13, Alex., Widnes; 20, Col., Radcliffe.
CRASH.—April 6, King's, Southsea.
CREATIONS.—April 6, Royal, Barnsley; 20, Royal, Wolverhampton.
CRISPS.—April 13, Empress, Brixton; 20, Olympia, Dublin.
DAUBS AND DIMPLES.—April 13, Palace, Southampton.
DING-DONG.—April 13, Empire, Croydon.
DOLE STOPPED.—April 6, Hippo., Birkenhead.
DON'T GO AWAY.—April 6, Empire, Bristol.
DRAWING THE DOLE.—April 6, Royal, Smethwick.
EVENING NEWS.—April 6, Hippo., Great Yarmouth.
EVENTS.—April 13, Sheffield; 20, Northampton.
FAGS.—April 6, Hippo., Birmingham.
FETCH A POLICEMAN.—April 6, Royal, Bilston.
FIZZ.—April 13, Gorseinon.
FLIRTS AND SKIRTS.—April 6, Royal, Edinburgh.
FORBIDDEN FRUIT.—April 13, Queen's Park, Manchester; 20, Hippo., Openshaw.
FRED KARNO'S FOLLIES.—April 6, Palace, Chatham.
FUN FAIR.—April 6, New, Oxford.
FUN ON AN OCEAN LINER.—April 6, Empress, Brixton.
GLOBE TROT.—April 13, Rochdale; 20, Blackburn.
GOLDEN WEST.—April 13, Hippo., Wolverhampton; 20, Hippo., Southampton.
GOOD OLD SERGEANT.—April 6, Palace, Lincoln.
GRUMBLES.—April 13, T.H., Pontypridd; 20, Granville, Walham Green.
HANKY-PANKY.—April 6, Royal, W. Bromwich.
HAPPY DAYS.—April 6, Queen's, Poplar.
HAPPY HOURS.—April 30, Grand, Clapham.
HAZARDS.—April 6, Empire, Penge.
HELLO, CHUCKLES.—April 6, O.H., Macclesfield.
HELLO, UNCLE.—April 6, Palace, Carlisle.
HELLO, WEMBLEY.—April 6, Alex., Birmingham.
HIS LUCKY WIFE.—April 6, Palace, Bradford.
HOLLYWOOD FOLLIES.—April 13, Hippo., Poplar; 20, Palace, Hammersmith.
HONEYMOON GIRL.—April 6, Hippo., Leeds.
HOP SCOTCH.—April 6, Hippo., Stockport.
HOUSE-HUNTING.—April 6, Palace, South London.
IDEAS.—April 13, Barnsley; 20, Sheffield.
IRISH AND PROUD OF IT.—April 6, Hippo., Bristol.
ITS FLUE.—April 6, Royal, Oldham.
JAZZLAND.—April 13, Palace, East Ham.
JOG TROT.—April 13, O.H., Macclesfield; 20, H.M., Walsall.
JOY BOX.—April 6, P.H., Pont-du-Iais.
KHAKI.—April 6, Hanley.
LARKS.—April 6, Hippo., Southend.
LET'S HAVE ONE.—April 13, Resolvin (3); Glen Neath (3).
LONDON CALLING.—April 6, W.G., New Brighton.
LOOKING GLASS, THE.—April 13, Hippo., Lewisham.

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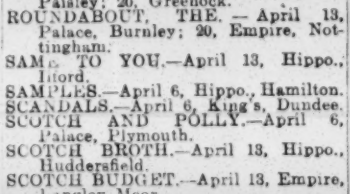
LOVE AND KISSES.—April 6, Pav., Glasgow.
LUCKY 13.—April 13, Met., Abertillery; 20, Alex., Stoke Newington.
ME AND MY GAL.—April 6, Tivoli, Barrow-in-Furness.
MERRY AND BRIGHT.—April 6, H.M., Walsall.
MISS 1925.—April 6, Empire, Sheffield.
MR. TOWER OF LONDON.—April 6, New, Northampton.
NELLY DEAN.—April 6, Hippo. Portsmouth.
NIGHT LIGHTS.—April 13, Olympia, Shoreditch; 20, Emp., Birmingham.
NINE O'CLOCK REVUE.—April 13, Prince's, Bradford.
NOTIONS.—April 13, Willesden; 20, Croydon.
OCEANS OF JOY.—April 13, Grand, Bolton; 20, Hippo., Darlington.
OH, DOLLY.—April 6, Palace, Newcastle.
ON THE BOUNCE.—April 6, Royal, Wolverhampton.
ON THE DOLE (No. 1).—April 6, Empire, Birmingham.
OUR DAD.—Apr. 6, Hippo., Gloucester.
OUR MARY ELLEN.—April 6, Osborne, Manchester.
PAGES.—April 6, Hippo., Sheffield.
PARISH RELIEF.—April 6, Grand, Luton.
PEACE AND JOY.—April 6, Palace, Salford.
PEPPER-BOX.—April 6, Empire, South Shields.
PINS AND NEEDLES.—April 6, Palace, Walthamstow.
PLANTATION CABARET.—April 13, Empire, Islington.
PLUS FOURS.—April 13, T.R., Portsmouth.
POSH.—April 6, Empire, W. Bromwich.
P'S AND Q'S.—April 13, Hippo., Birmingham; 20, Hippo., Portsmouth.
PRANKS.—April 6, Hippo. Wolverhampton.
PUZZLES.—April 6, Empire, Newport.
RACK AND RUIN.—April 6, Granville, Walham Green.
REAL STUFF.—April 6, O.H., Limerick; 20, Palace, Huddersfield.
RED HOT.—April 13, T.R., Bury.
ROUND THE TOWN.—April 6, Paisley; 20, Greenock.
ROUNDABOUT, THE.—April 13, Palace, Burnley; 20, Empire, Nottingham.
SAME TO YOU.—April 13, Hippo., Ilford.
SAMPLES.—April 6, Hippo., Hamilton.
SCANDALS.—April 6, King's, Dundee.
SCOTCH AND POLLY.—April 6, Palace, Plymouth.
SCOTCH BROTH.—April 13, Hippo., Huddersfield.
SCOTCH BUDGET.—April 13, Empire, Langley Moor.
SERVED HOT.—April 13, Central, Limerick; 20, O.H., Cork.
SHAVINGS.—April 13, T.R., Leamington; 20, T.R., Northampton.
SIDE SHOW.—April 6, Empire, Kingston.
SIGN ON.—April 13, Pal., Maidstone.
SITUATIONS.—April 13, Pavilion, Southport; 20, Tivoli, Aberdeen.
SIXES AND SEVENS.—April 6, Palace, Camberwell.
SNACKS.—April 13, Tivoli, Hull; 20, Hippo., Wigan.
SNAPPY.—April 6, City, Leeds.
SOUVENIRS.—April 6, Bedford, Camden Town.
SPARE PARTS.—April 6, Empire, Swindon.
SPLASH.—April 6, Col., Ilkeston.
STARSHELLS.—April 6, Col., Cheltenham.
STUNTS OF 1925.—April 6, T.R., Smethwick.
TEN TO ONE ON.—April 13, H.M., Walsall; 20, Hippo., Norwich.
THANKS VERY MUCH.—April 6, T.R., Worcester.
THERE YOU ARE THEN (No. 1).—April 13, Alex., Stoke Newington; 20, Tivoli, Hull.
THERE YOU ARE, THEN (No. 2).—April 13, Newcastle; 20, Blackburn.
THREE BAGS FULL.—April 13, Hippo., Southampton; 20, Hippo., Gloucester.
TIDDLY-WINKS.—April 6, Jubilee Hall, Weymouth.
TIMES, THE.—April 6, Palace, Huddersfield.
TONS OF FUN.—April 6, Hippo., Aldershot.
TRICKS.—April 6, Empire, Liverpool.
TRIP TO PARIS.—April 13, King's, Kilmarnock; 20, Hippo., Stockton-on-Tees.
TRUMPS.—April 13, T.R., Sunderland.
'ULLO.—April 6, Gaiety, Birmingham.
VANITY BOX.—April 6, Empire, Newcastle-on-Tyne.
WAKE UP.—April 13, Empire, Newport; 20, Hippo., Dublin.
WEEK'S PLEASURE.—April 6, Empire, Stratford.
WHAT HO!—April 6, Palace, Swansea.
WHAT'LL I DO?—April 6, Palace, Bath.
WHIRLWIND.—April 6, Croydon.
WHISPERS.—April 6, Hippo., Norwich.
WINNERS.—April 6, Royal, Sunderland.
WONDERS.—April 13, Palace, Hammersmith.
ZIP.—April 13, Palace, Leicester; 20, O.H., Dunfermline.



ANZORA
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FROM HAIRDRESSERS, CHEMISTS, STORES ETC.
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"THE YEOMEN OF THE GUARD."

The Watford Palace stage was occupied during the whole of last week by the Watford Operatic Society with "The Yeomen of the Guard." This enterprising society has established a high reputation in local musical circles, and throughout the week large and enthusiastic audiences were present. The society has now been in existence for three years. In "The Yeomen of the Guard" they eclipsed all previous efforts, and great credit is due to the hon. musical director, Mr. J. J. Sterling Hill. Only a tremendously keen worker would entertain the production of two such difficult operas as "Iolanthe" and "The Yeomen of the Guard" within three months, but he has received splendid support from the members, all of whom are keen to give of their best. In the production under notice there was scarcely a fault discernible.

Mr. E. C. Booth filled the important rôle of Jack Point. As the jester, he is afforded ample scope for indulging in some really brilliant comedy acting. His singing of "Sing Me a Song O" took the house by storm. He and Mr. T. Hamilton Scott, who gave a clever and amusing impersonation of the head jailer and assistant tormentor, scored a big success in their duet. Mr. John R. Bentley, as Colonel Fairfax, had never been seen to greater advantage, and his acting is as good as his singing. Mr. Donovan Cross' fine rendering of the songs allotted to Sergeant Meryll well merited the reception given them. Mr. Robert Scleater gave an excellent and dignified study of the Lieutenant of the Tower, although the part gave him little chance of exercising his well-known vocal powers. Mr. Arthur Randle, as Leonard Meryll, pleased with his singing. The three principal ladies sang and acted delightfully. Mrs. Dorothy Taylor might have been forgiven had she evinced a little nervousness in having to open the opera alone with the song, "When a Maiden Loves," but she was perfectly self-confident. She quite captivated the audience in her amusing love scenes with Shadbolt. Miss Wynne Saunders, as Elsie Maynard, with her singularly sweet and appealing voice, contributed largely to the charm of the production. She sang with ease. As Dame Carruthers, Mrs. Sterling Hill was excellent. Her rich contralto voice was very effective in her song, "When Our Gallant Norman Foes." Miss Gladys Hatton, as Kate, had an engaging manner. She made the most of her only opportunity by singing very sweetly in the quartette, "Strange Adventure."

There were scenes of great enthusiasm at the closing performance. Bouquets and other gifts were presented to all the artists, and Mr. Sterling Hill was the recipient of a handsome silver salver, and Mr. John Hyattwas, the business manager, a silver cigarette box.

A word of praise is due to the producer, Mrs. Sydney Rendell, whose good work was amply evidenced by the smoothness of the performance.

The annual visit of the D'Oyly Carte Opera Co. to the REIGHLEY Hippodrome commenced on Monday, when the Mikado was presented to a crowded house. The principal comedy parts were portrayed by Frank Steward and Hilton Leyland, while among the singers are such old favourites as Bernard Manning, Martyn Green, Mabel Sykes, Margaret Philo, and Winifred Williamson. The chorus is an unusually strong feature, and a largely augmented orchestra is under the direction of Mr. R. B. Burston.

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FROM THE PROVINCES.

(Continued from page 8.)

At the Hippodrome, MARGATE, Miss Eva Moore and her London Co. are playing "Mary, Mary, Quite Contrary," the light comedy by St. John Irvine.

At the Grand Opera House, MIDDLESBROUGH, "The Love Doctor" is a great attraction. A first-class cast includes Maidie Hope and Princess Naidu, who both sing and act delightfully in their respective parts. Others who give admirable assistance are Arthur Treacher, Bunny Doyle, and Dorothy Viggers, together with a fine troupe of dancers and good chorus make up a very smart performance. At the Theatre Royal the Millane Stock Company are presenting "Leah Kleschna," or "The Daughter of a Thief." Miss Florence Churchill gave a forceful study of the part Leah Kleschna, while Mr. Val Gurney as Paul Sylvaine was equally impressive. A capital variety programme at the Empire is headed by "Radianas" wonderful Baby, who goes through a very clever performance. Other good items are given by The Buckleys (Australian boomerang jugglers), Billy Camp (comedian), Gerrard and Kray in a smart comedy and vocal act, Izuka and Partner (Japanese hand-balancing performance), and Brien and Harris (comedians).

At the Palace, NEATH, are the pictures, "The Romance of a Queen" and "A Self-made Failure," etc. At the Gnoll Hall the variety part of the bill includes Yost and Clady, original comedy clay-modelling act, supplemented by the pictures, "Pied Piper of Malone" and "Piccadilly Revels."

Lew Lake's production, "Whispers," at the Hippodrome, NORWICH, has many diverting scenes, in most of which Archie Glen keeps the ball of fun rolling. His quietly droll style was in marked contrast to the robust manner of Monty Goulding. Audrey Knight is a comedienne with real gifts. Sophie Forrest and Violet Cooke had vocal successes, and Marcelle Wilson is a pretty and accomplished dancer. One of the prettiest scenes is the Birth of a Butterfly. The chorus lends gaiety and charm to many scenes. Anna Humber and Rejane and Betty are at the Regent.

At the New, NORTHAMPTON, Archie Pitt presents the musical comedy revue, "Mr. Tower of London." The show is as fresh and mirth-provoking as ever, and is well received. Various alterations have been made in the cast since the last visit, and a big personal success is achieved by Barbara Bartle, who is undoubtedly the live wire of the bill. Albert H. Grant does much towards the success of the piece with his quaint style of comedy. Stanley Durward's pleasing voice is heard to advantage both in "An Old Rough Diamond" and in concerted numbers. Other members of the company are Joe Mitchell, Betty Royce, Pauline Anderson, Arthur Stott, and Ralph King. The work of the chorus is good, and much new business has been introduced into the show. David Robertson is the musical director. "The Amethyst Moment" is presented at the Opera House by Stephanie Anderson, and is a delightful exhibition of juvenile dancing. The little ones are well trained, and give a pleasing performance. The proceeds are in aid of the Manfield Endowment Fund. Mr. W. H. Collier is the solo violinist.

At the New Theatre, OXFORD, the Six Bros. Luck are here with their latest revue, "Forbidden Fruit," in five scenes. An excellent all-round cast includes Lloyd Victor as the breezy farmer, Mr. Hayseed, while Mabelle Thorne, as Mrs. Hayseed, gives a commanding performance and "catches on" well with her songs. Frank Grant, as Archie Wilton, is a polished actor with a good singing voice. The two comedians, Ernie Bee, as Bill Marsden, and Edgar Cooke, as Maltravers, have things all their own way and are highly amusing. Hal Duncan gives a good character study of Prof. Barmpot. Virginia Davis (Hélène, the maid) possesses a voice with a wonderful range. M. Gordon, as Daphne of Venus, contributes some clever dancing. Stocks and Alys, as Hula and Poyche, musicians, score a great success with their musical talent. The dancing of the chorus and the lighting effects are extremely effective.

At the Grand, OLDHAM, "The Beauty Prize" is presented for the holidays, opening this evening. At the Palace, variety takes the place of revue. A strong company is headed by the Royal Breconia Singers, who present some excellent vocal music. Byron and Byron provide some capital fun, and Edgar Beynon presents a clever pot-pourri revue. Massey and Allon are smart in music, song, and dance, and The Two Cures are delightful in their original song and dance act. Wilkie and Victoria and Little Gean give a good aquatic display, and Harry Davis sings a couple of good songs. "Muddles and Models" is presented at the Royal, and it is an excellent show with Adah Le Cren, Dolly Pritchard, and The Oxos, who are well supported by Harry Le Cren, Kitty Gannon, William Miller, Joe Poynton, and a good chorus. At the Colosseum, "Snatches," with George Sanger, Fred Gerrard, Dorothy Goddard, Olga Ashford, Hessie Gordon, and Bert Rousette, and a good supporting company, present a capital entertainment.

"Chu Chin Chow" has been attracting large houses at the PRESTON Empire. Brilliant settings, superb costumes, and appropriate orchestration make it a production well worthy of the high reputation of F. Leslie Moreton and Guyton Heath, who jointly present it. The strong cast includes Ernest Griffin, who makes a typical Abu Hassan, and Fred Marshall, who appears in the double rôle of Kassim Baba and Baba Mustapha, delights the audience with his good singing and acting. Others who lend excellent support are Laurie Wensley, Cecil Wayne, Sam Lockridge, Gerald Blake, and Patrick Cotter. The solo dancer, Marjorie Meade, is especially good. At the Hippodrome a Karno production, entitled "The Love Match," has attracted big houses. It is an excellent mixture of fun and drama, and accordingly pleases all parts of the house. Billy Seldom has full scope for his irresistible humour, and Evelyn Saunders as Meg, a factory girl, lends him strong support. Marie Ellise, Fred Holt, and Effie Bartlet suit their parts exactly, whilst Gilbert Parker, as the clergyman, makes the audience scream with laughter. Three well-trained hunters and a pack of hounds give reality to the hunt scene. This production will rank as one of Karno's best.

At the Theatre, PAISLEY, O'Gorman Productions present the musical revue, "Round the Town." At the Rink Variety Palace are the Hesseys, singers, dancers, and musicians; Percy Val, comedy acrobat; and the Two Stanleys, singers and dancers.

The attraction at the Theatre Royal, ROCHDALE, is "The Admirable Crichton" by the Rochdale Amateurs. There have been big audiences, and the proceeds are for local charities. At the Royal Hippodrome Mr. W. H. Edwards presents the revue, "Brilliants of 1925." The cast includes Lowe and Bowden, and the Edwards Trio. The varieties at the Empire Hall are provided by the Bohemian Trio of musicians.

The County Theatre, READING, is closed this week, and will reopen on Easter Monday with "The Farmer's Wife." There is a return to variety at the Palace, the items presented being the original Ten Loonies Co.; Nan Foster, soprano; Hamilton Conrad and his pet pigeons; Ninette and Austral, cabaret dancers; Rowland Hill, ye comedian; Peggy Rose and Harry Budd, in song, chatter, and falls; and Jean Kennedy and Sid Coppin, the Anglo-Scotch comedy couple, in their latest success, "Doormats."

The Palladium, SOUTHPORT, reopened on Thursday as a picture house. At the Pavilion the attraction is "The Queen of the Cabaret," a musical show in nine scenes. The cast includes Billy Russell, Truda Morina, Rex Rashley, Trevor Evans, Rees Davies, Lily Dodd, Rory Buchanan, Pearl Selma, the famous Gothic Quintette, Madame Miram's Eight Empire Girls, De Gay Sisters, and Denise and a London chorus.

"Trilby" is the attraction at the Ambassador' Theatre, SOUTHEND-ON-SEA, and at the Hippodrome Harry Norris presents "Larks." "Peg o' My Heart" is being played at the Palace, Westcliff-on-Sea.

At the Theatre Royal, SMETHWICK, is "Drawing the Dole," by Mr. E. W. Palfreyman's Co. This extremely funny burlesque is playing to big business. The company includes Mark Practice, Bobbie Wright (comedian), La Tagarte (clever baritone), Tom Read (dancer), Gril Lane, Jack Pallin, Genie Glenn, Soubrette, Elsie Irene, and the Eight Thistles Dancers. At the Coliseum, pictures are supplemented by the Seven Goodwins in a novel musical scena. At the Empire are pictures, and Dick and Eddie in "Up-Side-Down." George Godfrey is a popular entertainer in songs and comedy, and provides much laughter. At the Palace an attractive bill includes Bert Bradford (popular burlesque comedian), together with the picture, "The Sultan's Slave."

The Unique Productions present the musical comedy show, "Miss Chic of Chicago," at the Alhambra Variety Theatre, STOURBRIDGE, this week, featuring Miss Anna Kemp, Mike Madden, Billy Scharow, Gladys Wain, Frank Dugan, La Petite Dorette, Jack Gillain, and the Vernettes.

At the Alhambra, STIRLING, Fred Collins presents "Say When."

At the Grand, SOUTHAMPTON, Fred Groves and Hilda Anthony Antony present a charming story of Rhodesia, "The Under Dog," including Fred Groves and Hilda Antony, supported by full London company. At the Palace is the great mystery play, "In the Next Room," including Mr. Haddon Mason. At the Hippodrome is the revue, "Khaki," featuring Ernie Lotinga, supported by Adolph Luck, Kathleen Barbour, and full London company.

An excellent variety programme is being presented at the STOCKTON Hippodrome, headed by Dave Davis's talented Swanee troupe. Geo. Formby, jun.; the Jays, with musical parodies; the Doves, gymnasts; Olga Zita, musical entertainer; Doris Gaskell, soprano; and Dave Morris, contribute attractive turns.

The Denville Stock Co. at the Theatre Royal, STOCKPORT, is submitting "Annie Laurie." The revue "Hop Scotch" is at the Hippodrome.

Sir Frank Benson and his talented company are at the Empire, SUNDERLAND. The plays produced were "Hamlet," "She Stoops to Conquer," "Julius Caesar," "The School for Scandal," on the first four nights. On Friday "The Merchant of Venice" filled the bill. There is a matinee to-day of a "Midsummer Night's Dream," and to-night "Macbeth" is to be played. The company includes Miss Genevieve Townsend, Mr. Lloyd Pearson, Miss Mollie Sainton, and Mr. Darby Foster. At the Theatre Royal "Winners of 1925" is presented. The producer is Mr. Graham Watson, and the company includes Hugh Ogilvie, Jack Holden, Ivy Paton, Yvonne Haye, Gus Stratton, Fred Lewis, Ruby Stewart, Glyn Crafton, Dorothy Jones, the 7 Gulliver Girls, and the 3 Argentos. The vaudeville turn at the King's Theatre is provided by the Summits, a company of 7 entertainers headed by Albert Lyon and Ivy Westaby. Pictures at the Avenue are supplemented by varieties by Blue and Bain, comedians and dancers, and Tom Varley and Partner, in a musical speciality.

At the SALFORD Palace Norman Lee presents Ernie Mayne as Old Clothes Joe in the revue, "A Working Girl." The cast includes Elsie Lytton, Guy Lathom, Frank H. Fox, Harry Buckley, Teddy Webb, Slim Griffin, Elsie Stanley, Mary Morgan, and Ernie Mayne. At the Royal Hippodrome Sydney Burns presents a musical comedy revue, "Peace and Joy." The cast includes Harry Dent, Herbert Franklin, Fiona Falda, Harold Lester, Nell Calvert, Peggy James. Specialities are given by Hyde and Cody and the 12 Joy Girls.

Rex London and Winnie Goodwin appear in "Pranks," a new musical frolic, at the Hippodrome, WOLVERHAMPTON, and at the Theatre Royal Will and Erne Dillon present the revue, "On the Bounce."

At the Empire, WEST HARTLEPOOL, is George Edwardes Co. in "Madame Pompadour." The cast is a strong one, and includes Miss Doreen Langton, Mr. Arthur Lucas, Mr. Harold Thorley, Mr. Cedric Percival, and Miss Maudie Olmar. A musical comedy revue, entitled "Habits of 1925," is the attraction at the Palace. The company includes Syd Bradbury, Eddie Lyons, Bert Berry, and May Hart, supported by other clever artists. The Millane Stock Co. are playing "The Face at the Window" at the Grand.

At the Opera House, SCARBORO', we have the Godwin-Hallett Opera Co. presenting "Faust," "The Lily of Killarney," "The Bohemian Girl," "The Barber of Seville," "Il Trovatore"; and on Good Friday a sacred concert by the principals of the company.

NOTTINGHAM.

ROYAL.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. C. Wyndham.—"The Lure," a clever mystery drama centred round a beautiful diamond and an unscrupulous middle-aged villain, is the attraction this week. The company is presented by George Owen and Landon Littler, and at the close of Monday's performance, Mr. Owen thanked the audience for their splendid reception. Mr. Owen gives a magnificent performance as the butler, who so dramatically confesses his crime, and Miss Mary Marvin is the much-distracted heroine.

EMPIRE.—M. D., Mr. R. H. Gillespie; R. M. Mr. C. B. Fountaine; A. M., Mr. Fred Poulter; Mus. D., Mr. C. Wyndham.—Harry Day's latest revue, "Events," found a cordial house awaiting it on Monday, and its brightness and pep won many supporters. Miss Kitty Colyer, wearing many attractive frocks, sings very charmingly and is particularly good in the wedding scene. Jimmy Leslie heads the comedy side.

HIPPODROME.—M.D.s, Messrs. W. Sley and T. Edwardes; R. M., Mr. F. Rudman Bromwich.—Harry Kemp is presenting his revue, "Scotch Broth," a pleasing mixture of dance, song, and humour chiefly supplied by Flora Macdonald, Edith McLeod, and Dessie Desmond's Pasadena Girls.

"Better Days."

For the past week, Stanley Lupino has been out of the cast of "Better Days" owing to laryngitis. For the first three days his place was very efficiently taken by Phil Phillips, and Miss Kitty Fielder also deputised for the burlesque of Blaney and Farrar. This week, Mr. Norman Griffin has joined the cast, and has taken up Stanley Lupino's part throughout the show.

"Lucky 13."

Playing to a fine week's business at Edmonton last week, "Lucky 13," with Pimple in the chief comedy rôle, returns to town on Monday week at the Alexandra Theatre, Stoke Newington.

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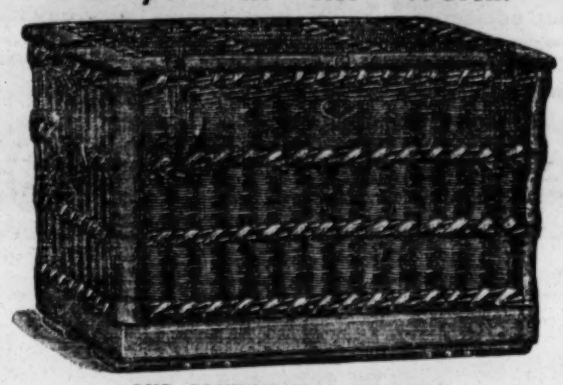

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At the Hippodrome, STOCKTON-ON-TEES, a clever juggling performance is given by Massona and Ronald, "The Love Story of Aliette Brunton," with Isobel Elsom and Henry Victor in the principal parts, is also presented. At the Elite the great film, "The Hunchback of Notre Dame," is being shown.

BIRTHS, MARRIAGES & DEATHS.

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ARTISTS' DEPARTMENT: Negotiations, A. D. DAVIS.
Dates, LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR APRIL 13, 1925.

THE LONDON COLISEUM

Rehearsal at 10 a.m. for—
Women and Flowers of Spain, Mr. and Mrs. Graham Moffat, Lydia Lopokova and Co., Joe Jackson, John Birmingham and Band, Will Kings, The Flemings, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House)

Pictures and Varieties.

THE HACKNEY EMPIRE

Rehearsal at 12 noon for—
"Mam'selle Kiki."

SHEPHERD'S BUSH EMPIRE

Rehearsal at 12 noon for—
"The Love Match."

THE CHISWICK EMPIRE

Rehearsal at 12 noon for—
Renie Riano, Fred Sylvester and Co., George Hurd, Kay and Keyworth, Reka, Victor Andre, Bruce Green, Bioscope.

WOOD GREEN EMPIRE

Rehearsal at 12 noon for—
"The Times."

EMPIRE THEATRE, CHATHAM.

Rehearsal at 2 p.m. for—
"A Working Girl."

BRISTOL HIPPODROME

Rehearsal at 12-30 p.m. for—
Leslie Weston, Nathano Brothers, Nora Bancroft, The Spyras, Bioscope.

BEDMINSTER HIPPO.

Pictures and Varieties.

LEICESTER PALACE

Rehearsal at 12 noon for—
"Zip."

ARDWICK GREEN EMPIRE

Rehearsal at 12-30 p.m. for—
"The Honeymoon Girl."

MANCHESTER HIPPO.

Rehearsal at 10 a.m. for—
Ernest Hastings, G. H. Elliott, Bert Hughes and Co., J. P. Ling, Renee and Godfrey, Bioscope.

And in Association with the above—

THE ALHAMBRA, LONDON, W.C.

Rehearsal at 10 a.m. for—
Layton & Johnstone, Jack Hylton and Band, Lily Morris, The Leave Lorry, Mark Lester, Varney and Butt, Newhouse and Merrill, Romano Bros. Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres, except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate Cello and Bass Parts, full Wood-Wind and Brass Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., are not allowed. The Licensing Authorities forbid this, and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, April 13, 1925.

LONDON PAVILION.

D. W. Griffiths presents "ISN'T LIFE WONDERFUL?"

REGENT THEATRE.

Sybil Thorndike to present "SAINT JOAN."

BRIXTON EMPRESS.

Rehearsal at 12 noon for—
George Williams and William Burr to present "CRISPS."

WALTHAMSTOW PALACE.

Rehearsal at 12 noon for—
John D. Roberton to present "RACK AND RUIN."

METROPOLITAN THEATRE.

Rehearsal at 12 noon for—
Jack Hylton present "METRO-GNOMES BAND." Vera Kitchen. Sam Hayne. Stx Namaras. Mahill Johnson Girls, etc.

OXFORD THEATRE.

COMPANY AS BOOKED

SOUTH LONDON.

Rehearsal at 12 noon for—
George Banger to present "SNATCHES."

EAST HAM PALACE.

Rehearsal 12 noon.
Joe Morrison to present "JAZZLAND."
Sandy Rowan.

WATFORD PALACE.

Rehearsal at 2-30 p.m. for—
Albert de Courville Enterprises, Ltd., to present "THE WHIRLWIND."

WATFORD SUPER CINEMA.

PROGRAMME AS BOOKED

CHELSEA PALACE.

Rehearsal 12 noon.
Albert de Courville Enterprises, Ltd., to present "POTASH AND PERLMUTTER."

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VARIETY ARTISTS' BENEVOLENT FUND & INSTITUTION.

WEEKLY REPORT.—Cost of maintenance of Ben. Institution, about £52; number of old artists residing there, 43 (ladies 11, men 32); amount of weekly pensions, £61 18s. 6d.; number of pensioners, 102; amount of grants, loans, fares, etc., £19 15s.

SONGS AND SINGERS.

(Continued from page 11.)

Keith Prowse.

No concert party programme will be complete without the great concerted number, "Alabamy Bound." This number is a riot, as featured by Layton and Johnstone, it is also being played by all leading dance bands, including the Savoy Orpheans and Havana Band.

Ella Shields continues to score with "She Loves Me." This is a great comedy number, with an abundance of real low-comedy choruses.

Tucker is making a pronounced hit with "She's Such a Nice Girl," as is also Eddie Morris, the "Kid from Kentucky."

All Murray-Ashford's concert parties will be featuring numbers from this house during the season. The Herne Bay Entertainers opened at Alexandra Palace last Saturday, the outstanding item on the programme being "Peter Pan," sung by Gracie Elleyne. Other numbers featured by this company include "She Loves Me," "Oh, Eva!" and "Glad" (duet).

The popularity of "Just for a While" shows no signs of abating. Among the artists reporting success with the world-famous waltz song within the last few days must be included Sylvia Stewart ("Sports Unlimited" Revue), Florence Irving ("Miss Chic of Chicago"), Tilly Aldis (Nite Lites C.P.), Nellie Roberts ("Good Time's Coming" Revue), and Stella Browne, the English soprano, Shepherd's Bush Empire.

A popular Leicester Concert Party, "The Tonics," have definitely decided to feature "Rock-a-bye My Baby," "Way Out West in Kansas," "Drummer Boy," "Lassie o' Mine," "Cheerio" (opening chorus), and "In the Evening" (finale).

"She Loves Me" is one of the most successful numbers in "Hanky-Panky" Revue.

G. H. Elliott (the Chocolate-coloured Coon) has "Alabamy Bound" in rehearsal for immediate production at all his engagements.

George Formby, jun., introduced "Way Out West in Kansas" to Glasgow audiences last week at the Pavilion, the number being an immediate hit.

"The Marriage Moon," a new Hawaiian number, is proving a winner for the "Brazilian Trio."

"The Aristocrats" Concert Party are featuring nine numbers from this house—namely, "Cheerio," "Bells of the Sea," "Rock-a-bye My Baby," "Peter Pan," "She's Such a Nice Girl," "Any Way the Wind Blows," "Drummer Boy," "She Loves Me," and "Just for a While."

The Yama Quartette with "Zip" Revue are loudly applauded for their tuneful rendering of "Rock-a-bye My Baby"; "Just for a While" is specially featured by Hilda Mundy, and Billy Caryll; while "Half a Moon" is the big production number in this successful show.

The Plantation Band, which is a big feature of the "Plantation Cabaret" at the Olympia, Shoreditch, put over in great style "Alabamy Bound" and "In the Evening."

The opening number and the finale of "What Ho!" Revue are "Cheerio" and "In the Evening" respectively. "Both numbers go with a bang," reports Vincent Vines, the Musical Director.

Reg Beynon receives an ovation for "Down on the Farm," at the Swansea Empire, this week.

Colin Barrott, the topical vocalist, makes a pleasing impression with "Just Like a Beautiful Story" and "Rock-a-bye My Baby."

Raymond Rivingstone, of "The Two Elliotts," writes: "The two biggest hits I have ever had are 'Bells of the Sea' and 'Give Me My Dreams.' I cannot possibly take either of these off; they are sure encore-getters."

"'Way Out West in Kansas,' 'She's Such a Nice Girl,' and 'The Hoodoo Man' are a pleasure to work," says Dick Lees, the versatile light comedian. "Innumerable artists have already asked me where I strike these winners."

The merits of "Bells of the Sea" are taken advantage of by Sidney E. Josolyne, who is making a record success with the number in "Hullo Chuckles" Revue.

"She's Such a Nice Girl" is firmly establishing itself in public favour. Pete Rhodes, the swell comedian, is prominent in this number.

J. W. Hattersley, producer of "Vogue" Concert Party, writes: "My production is made infinitely easier with such numbers as 'Cheerio,' 'Rock-a-bye My Baby,' 'Alabamy Bound,' 'She's Such a Nice Girl,' and 'In the Evening.'"

Artists are invited to call and hear the firm's new numbers, or send 1s. 6d. with professional card for selection.

Duff Stewart and Co., Ltd.

From this firm there is a steady succession of useful orchestral numbers. George F. Somes shows a decidedly original vein in his novelty fox-trot, "Ghost in the Garrett." In the popular trio series, Ernest Boxall's "Lolita," and the same writer's "Colette" and "Florentine Reverie," will be of good value to café and cinema trios. They are really playable numbers and well arranged. Following up the tremendous success of the "Hunchback" song, Montague Clayton's famous melody has now been issued as a waltz, and in view of the increasing popularity of the waltz nowadays this should find a place on many dance programmes. Mr. Clayton has followed up his initial success in the "Hunchback" song with other film numbers—"Love and Glory," "Smouldering Fires," and the "Song of Dolores." These are all well up to the standard of this composer's usual work. "Shadows," the new Oriental fox-trot, although published quite recently, has already won much popular approval. In addition to numbers of this type, John Ashton's "Ballad Salad" is now very much in demand, and should prove a worthy successor to the ever-popular "Melody Maze." Reginald Leyland's Naval march, "The Handyman," is now much in demand. A particularly fine selection of the ballad opera, "The Duenna," by Tudor Craig, with words and music of the most popular airs, is the latest addition to the "Music for the Million" series, and wonderful value for the popular price of sixpence.

A. J. Stasney Music Co., Ltd.

"Bye, Bye, Baby" is being featured and broadcast by Ramon Newton and Savoy Havana Band, and John Birmingham and his Band.

"Heart Broken Rose" is being featured by Jack Hylton's Band and by Emlyn Thomas and London Band.

"Tessie" is being sung by Ennis Parkes and Tim O'Connor, and played by the Metro-Gnomes Band.

"Back in Hackensack" is an outstanding success for Victor Oorzanger and the Broadway Band at East Ham Palais de Danse.

Whitehall Music Co.

"Loving Lullaby," waltz with words, has made an instant leap into popular favour. Although band parts were issued only this week, the number is already being featured by Hal Swain and the Toronto Orchestra at the New Princes Restaurant, the Savoy Havana Band, Murray Kasket's Society Serenaders at the Central Palais de Danse, Farr's Dance Band at Chelsea, and many others. Subscription club copies and parts have been mailed, and new applications are being dealt with in rotation. This waltz is by the writers of the "Darlingest," the ever-increasingly popular fox-trot.

"I Want to Kiss You, Dear!" is the title of a new singing fox-trot by Roy Bernard. Zonophone records of this and "Loving Lullaby" will shortly be issued. "Fair-weather Love," fox-trot, by Francis Deacon and Jack English, is being specially featured by the Society Serenaders, Toronto Orchestra, Farr's Dance Band, Cuban Blues Band, etc. Beltona and Zonophone records of this are already issued, and other companies are recording it shortly.

Dance Bands who have not already joined should send for particulars of subscription to the Whitehall Dance Band Journal, the instrumentation of which is piano, violin, bass; E flat, B flat, and C saxophones; banjo, trumpets, trombone, and drums. This is an excellent combination, suitable for all purposes.

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FELDMANISMS FROM EVERYWHERE.

10 FELDMAN HITS!

No fewer than ten leading Feldman numbers are being featured with outstanding success in Hedges Bros. and Jacobsen's popular new revue, "Night Lights." Firstly, the "Famous Three" themselves score with "Ev'rybody Loves My Baby," which is an outstanding winner. "Where Were You?" is a great hit for Jesse Jacobsen, while Elvin Hedges shines in a tuneful saxophone solo, "Just To Be Held In Your Arms." Forest Tell and Fred Malcolm make a splendid duet number of "Whiter Than Snow," and dainty Rita Bernard and Co. put over an inspiring rendering of "Plantation Days." The remaining hits are "Just Keep Going" (worked by the Company) and "Hugo," "From One Till Two," "California, Here I Come" and "After the Storm," which form a wonderful medley for The Girls. The show proved an enormous draw at Stratford Empire last week, where "After the Storm" was also played as an intermission number by Mr. E. H. Williams and his popular orchestra.

"NEW FOR EASTER"!

You must have something new for Easter—why not make it a batch of our latest stormers?

A new tie, a new hat—these are admittedly useful and attractive, but how much more useful and attractive to ***You****—the artist—is a bright and catchy number, published by the House which only advertises and recommends* ***Winners?***

It is just as necessary for the keen and ambitious performer to have something new, not only at Easter, but at every season, as it is for Mr. Everyman and his wife to blossom forth on Easter Monday in a stunning new outfit!

"Something new" at Easter brings you ***Luck.*** *Therefore we say—begin with Feldmanism* ***Now!***

A CHARMING ACT.

Seven extremely talented ladies, presented by Anna Humber, combine to provide a more than attractive vocal, dancing, and musical act, which is very aptly named, "Moments of Melody." One of the principal features of this tasty mélange is provided by that supreme Feldman winner, "After the Storm," which is worked by the charming artist, May Penny. Miss Penny's rendering is nothing short of inspiring, and the special lighting and storm effects lend added lustre to the production.

* * *

ALBERT WHELAN.

This popular artist has the happy knack of selecting those numbers which make the widest appeal to the public taste. This is probably the reason why Albert Whelan elected to feature that charming Feldman winner, "Jealous," with which he has experienced success which can only be described as "enormous." When we heard Mr. Whelan at the Coliseum recently, "Jealous" formed the grand climax to his entertaining act, and by means of artistic singing, and a clever whistling solo, the talented artist put our great hit over in magnificent style, which evoked loud applause.

* * *

AT HACKNEY.

Kenneth Maclane is a versatile performer who introduces hits of various types into his bright act. Last week he was a popular figure at the Pavilion, Hackney, where he put over the three big Feldman winners, "Mississippi Moonlight," "Far Away From London," and "In the Land of Tummijolibad." His bright and breezy style won the hearts of the Pavilion audiences, who accorded the popular artist a very big reception. These numbers certainly suit Mr. Maclane admirably.

AILEEN STANLEY

(THE GRAMOPHONE GIRL)

CREATES TWO COMING SENSATIONS

EV'RY-BODY LOVES MY BABY

I KNOW SOME-ONE LOVES ME

At HOLBORN EMPIRE This Week.

MORE BIG WINNERS!

JEALOUS

WHERE'S MY SWEETIE HIDING? : LET IT RAIN

I'VE GOT A FEELING FOR OPHELIA : MISSISSIPPI MOONLIGHT

IN A LITTLE RENDEZVOUS : MOON OF WAIKIKI

ONE MILLION TIMES A DAY : WHERE WERE YOU?

LET ME BE THE FIRST TO KISS YOU GOOD-MORNING : YUM-TUM-TUM

AND

AFTER THE STORM

B. FELDMAN & CO.

WATCH FOR OUR C. P. WINNERS!

FELDMANISMS FROM EVERYWHERE.

HAMMERSMITH PALAIS.

The management of the popular Palais de Danse, Hammersmith, believe in treating their numerous patrons to as much novelty as possible. Last week the clever troupe known as the Dixie Entertainers proved a decided attraction, and, gauging the public taste to a nicety, featured five of the new Feldman winners. Norris Smith, a talented vocalist, shone particularly in "Where's My Sweetie Hiding?" "I've Got a Feeling for Ophelia," "Let Me Be The First To Kiss You Good-morning," and "Please," and that great hit, "Ev'rybody Loves My Baby" completed the fine batch, all of which were received with big applause.

* * *

VICTOR LEOPOLD.

Our photograph depicts a leading light in Kenian Productions' well-known and successful revue, "What'll I Do?" Victor Leopold has, for some time past, been experiencing more than the average amount of success with the popular Feldman number, "I Ain't Going Back to Nowhere." Now he has introduced one of our latest hits, "Mississippi Moonlight," into the show, and this delightful number is likewise proving a real winner in Mr. Leopold's capable hands. "What'll I Do?" boasts several other well-known Feldmanists, including Betty Bruce, Mark Rivers, and Eddie Walker, and there are other Feldman winners, including the ever-popular "Say It With a Ukulele" and "Moon of Waikiki."

* * *

A MERRY REVUE.

"Let Me Be the First to Kiss You Good-morning," "Dancin' Dan," and "Put Away a Little Ray of Sunshine" are the three sparkling numbers being featured in Sidney Burns's "Pranks" revue with conspicuous success. The first-named is worked by Alma Vane and Frederick Granger, Adrian D. Ross puts the second over, and Alma Vane and The Girls impart the "Sunshine" touch. "Pranks" drew crowded audiences to the Bedford Palace last week, and the Feldmanists above named were accorded quite an ovation.

THE PRINCE'S REQUEST!

Before leaving for his twenty-five thousand miles tour, H.R.H. the Prince of Wales (who is just as keen on catchy music as the man in the street) expressed a desire to have a record of "Ev'rybody Loves my Baby."

The Columbia Co. (always enterprising) immediately pressed a special record of this great Feldman winner for His Royal Highness.

The record was made by Layton & Johnstone, the celebrated American entertainers, of whom the Prince of Wales is a great admirer. and who have recently recorded several of the firm's leading hits. They have also been scoring a wonderful success with "Ev'rybody Loves my Baby" at the Alhambra.

Thus will Feldmanism help to cheer Britains's most popular young man on his long and arduous mission!

NEXT WEEK!

Our advertisement for next week's *Era* should prove of special interest to concert-party managers, producers, and artists. It will announce the wonderful batch of winners which we have prepared for the coming summer season, and when we say that these are winners, we mean it! Never has there been such a varied selection of song-hits to suit both artist and public. It looks as if we *are* going to have a summer this year, but however bright it may be, nothing will eclipse the budget of Feldman numbers in this respect. Our advice to C.P. folk, therefore, is this—watch next week's announcement!

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